

THE GENTLEMAN

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PRICE
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Prospectuses showing the Course of Instruction in the College applicable to the preparation of Students for the Examinations for the East India Company's Civil Service may be obtained at the Office of the College.

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May 19, 1855.

HORTICULTURAL SOCIETY OF LONDON.

THE SECOND SUMMER MEETING will take place, at the Society's House, 31, Regent-street, on TUESDAY, June 3, from 12 to 5 P.M.

ROYAL BOTANIC SOCIETY, Regent's Park.—EXHIBITIONS OF PLANTS, FLOWERS, AND FRUIT.—Wednesday, June 13 and July 4; AMERICAN PLANTS, Thursday, June 18.

Tickets of admission, to be obtained at the Gardens only, by orders from Fellows or Members of the Society, price 5s.; or on the day of Exhibition, 7s. 6d. each.

N.B. By accident, some of the Tickets issued are wrongly dated July 5, instead of Wednesday, July 4.

GENEALOGICAL AND HISTORICAL SOCIETY OF GREAT BRITAIN, 15, Charles-street, St. James's-square.

This Society has been founded by several Noblemen and Gentlemen interested in Genealogical and Historical research for the elucidation and compilation of Family History, Lineage, and Biography, and for authenticating and illustrating the same.

For Prospectus, and further information, apply to the Secretary.

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THE ANNUAL EXHIBITION OF MODERN PICTURES IN OIL AND WATER COLOURS, AND SCULPTURE, CASTS, &c., will open immediately after the close of the Royal Academy. The Council beg to certify that they have an accumulated fund of upwards of 5000*l.* applicable to the purchase of approved Works of Art which may be exhibited at the Institution.

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LONDON, SATURDAY, MAY 26, 1855.

REVIEWS

The History of Fulk Fitz Warine, an Outlawed Baron in the Reign of King John. Edited by Thomas Wright, Esq. Printed for the Warton Club.

AFTER long delay this work is sent forth as the first publication of the Warton Club,—a publishing Society intended to take the place of the dissolved Percy Society. This new Society differs from its predecessor, and from our other publishing Societies, in two important points. First, its existence is limited. A predetermined life of six years is assigned to it: at the end of that period its series of publications is to be completed. There may be good in such an arrangement. It ought to operate as a spur to activity. Certainly it will be a relief to book-buyers to be spared the infliction of another series so long as that of the Percy Society. Several smaller series would be better than one which is altogether indefinite and interminable. The second peculiarity of the new Society is, that for its period of six years it is to be entirely under the management of a Committee of "six gentlemen," who announce in their prospectus that they are "known for their attainments in this branch of literature." There are to be no general meetings, no president, no treasurer, no secretary, no auditors of accounts, none of "the forms of a Society." The "six gentlemen" are to be a Permanent Committee, and nobody else is to say a word. In a little matter of this kind it is scarcely worth while to object to such an arrangement; but if the business to be done were of any importance, it is impossible to conceive a scheme more likely to lead to abuses of every kind. We should have thought that the "six gentlemen" who have assumed the position of managers would not have liked to receive even so small a sum as two hundred pounds a year from their friends without making provision for, at the least, a proper investigation of their accounts. We shall be surprised if such a constitution should work satisfactorily. Already two observations have been generally made respecting the Club. It has been thought that some of the "six gentlemen" self-announced as "known for their attainments," &c. have yet to prove their qualifications; and the delay of twelve months in the publication of the first volume,—a delay which rendered it necessary to add a year to the Society's existence,—and put the first subscription to the second year's account,—is a poor guarantee for the activity of the Committee.

Having discharged our conscience with reference to the constitution of the Club and the doings of its Committee, we turn with pleasure to the book they have issued. It is an Anglo-Norman historical romance, written probably in the thirteenth century. Originally composed as a poem, it is not known to exist in that form. What is here published, from a manuscript in the old King's Library, is an Anglo-Norman prose rendering of the original, to which Mr. Wright has very properly added a nearly literal, but readable, translation.

The historical existence of Fulk Fitz Warine is unquestionable. It is equally true that early in the reign of King John he rebelled and was outlawed. It is probable that he went through a variety of hardships and dangers,—and certain that after a few years he was restored to his lands and to the king's favour. The dispute on this occasion between the king and the bold baron was chiefly of a personal and private character; but some years afterwards, when public wrongs drove the body of the nobles into rebellion against their mean-spirited monarch,

Fulk joined his brother barons, and was one of the men to whom we are indebted for Magna Charta and the rescue of the kingdom from John's ignominious surrender of his crown to the Pope. On this occasion Fulk shared with his compeers the honour of the Papal anathema, and was again dispossessed of lands and goods. In the fourth of Henry the Third he was once more restored to his castle and his rights. Matthew Paris says that he lived through the reign of Henry the Third up to the battle of Lewes, where he was one of a body of the king's friends who were drowned in the adjacent river. The author of the romance gives another account of the termination of his active life. He relates that in his old age:—

"Fulk and lady Clarice, his wife, one night were sleeping together in their chamber; the lady was asleep, and Fulk was awake and thought of his youth, and repented much in his heart for his trespass. At length he saw in the chamber so great a light that it was wonderful, and he thought what could it be. Then he heard a voice as it were of thunder in the air, and it said: 'Vassal, God has granted thee thy penance, which is better here than elsewhere.' At that word, the lady awoke, and saw the great light, and covered her face for fear. At length this light vanished. And after this light Fulk could never see more; but he was blind all his days. This Fulk was very hospitable and liberal; and he caused the king's road to be turned through his hall at his manor of Allerton, in order that no stranger might pass there without having meat or lodging or other honour or goods of his. * * * This Fulk remained seven years blind, and suffered well his penance. Lady Clarice died, and was buried at the New Abbey; after whose death Fulk lived but a year, and died at White-Town. And in great honour was he interred at the New Abbey; on whose soul may God have mercy. Near the altar lies the body. God have mercy on us all, alive and dead! Amen."

Mr. Wright thinks the account of the romance writer is historically accurate, and that that of the historian is applicable to a son of the bold Fulk, who dared the power of King John.

A life of such varied interest offered good materials for the romance-writer, but, like others of his craft, the strangeness of truth could not satisfy his appetite for the marvellous. Fulk's real adventures look pale by the side of those which have their origin in the memory or the imagination of his romantic biographer. In his pages he is not only the veritable Fulk,—the baron who revolted because the king denied him justice,—but a dragon-killer like St. George—a dealer in exploits like those of Alfred and Robin Hood,—a combination, in fact, of all the heroic attributes which the writer could conceive. The large view of his hero's character thus taken by the romancer adds to the interest and value of his book. It is a storehouse of biographical fictions, and exhibits to us a considerable portion of the romantic wonders which were then current amongst our forefathers.

In that part of the book which is essentially biographical,—which gives, that is, a rendering of facts in Fulk's history not probably quite true, but certainly consistent with the general notions entertained of what was heroic at that period, there are many things worthy of note.

It is quite clear, for example, that the modern doctrines upon the subject of kingly authority and non-resistance were not thought of at that time. If the king's free-tenants could not get justice in the king's courts, they held themselves absolved from their allegiance. King John had an old quarrel with Fulk,—the cause of which is thus related:—

"Young Fulk was bred with the four sons of king Henry, and much beloved by them all, except John; for he used often to quarrel with John. It happened that John and Fulk were sitting all alone in a chamber, playing at chess. John took the chess-

board, and struck Fulk a great blow. Fulk felt himself hurt, raised his foot, and struck John in the middle of the stomach, that his head flew against the wall, and he became all weak and fainted. Fulk was in consternation; but he was glad that there was nobody in the chamber but they two, and he rubbed John's ears, who recovered from his fainting-fit, and went to the king, his father, and made a great complaint. 'Hold your tongue, wretch,' said the king, 'you are always quarrelling. If Fulk did anything but good to you, it must have been by your own desert.' And he called his master, and made him beat him finely and well for complaining. John was much enraged against Fulk; so that he could never afterwards love him heartily."

When John came to the throne he seized the earliest opportunity of gratifying his malevolence against Fulk. Moris, son of Roger de Powis, set up a claim to the lands which Fulk had inherited from his father. Moris won the king's heart by timely presents of "a fat and fair steed, a gerfalcon all white," with a promise to pay his majesty "a hundred pounds of silver," and thus procured from him an undertaking to seal to him a charter of Fulk's inheritance.

"There was close by a knight, who had heard all the conversation between the king and Moris; and he went in haste to Sir Fulk, and told him that the king was about to confirm by his charter to Sir Moris the lands to which he had right. Fulk and his four brothers came before the king, and prayed that they might have the common law and the lands to which they had claim and right, as the inheritance of Fulk; and they prayed that the king would receive from them a hundred pounds, on condition that he should grant them the award of his court of gain and loss. The king told them that what he had granted to Sir Moris he would hold to it, whoever might be offended, or who not. At length Sir Moris spoke to Sir Fulk, and said: 'Sir knight, you are a great fool to challenge my lands. If you say that you have right to White-Town, your lie; and, if we were not in the king's presence, I would prove it on your body.' Sir William, Fulk's brother, without a word more, sprang forwards, and struck Sir Moris with his fist in the middle of his face, that it became all bloody. Knights interfered, that no more hurt was done. Then said Sir Fulk to the king: 'Sir king, you are my liege lord, and to you was I bound by fealty, as long as I was in your service, and as long as I held lands of you; and you ought to maintain me in right, and you fail me in right and common law; and never was he good king who denied his frank tenants law in his courts; wherefore I return you your homages.' And with this word he departed from the court, and went to his hostel."

John's character is thus portrayed:—

"King John was a man without conscience, wicked, quarrelsome, and hated by all good people, and lecherous; and if he could hear of any handsome lady or damsel, wife or daughter of earl or baron or other, he would have her at his will; either seducing her by promise or gift, or ravishing her by force. And therefore he was the more hated; and for this reason many of the great lords of England had thrown up their homages to the king; for which the king was the less feared."

Many of Fulk's adventures give genuine pictures of manners and society: we will give one example. Returning to England from the exile into which the king had driven him, Fulk landed, with his brothers and companions, at Dover. Learning that the king was at Windsor, they travelled thither, and took up their quarters in the depths of the forest. Fulk swore a great oath, that he would be revenged on the king, "who forcibly and wrongfully had disinherited him,"—and he and his brothers kept themselves armed, in the hope of meeting the king on some of his hunting excursions. After a time, Fulk became tired of such irksome inactivity, and determined to "go and look out for adventures." Changing clothes with a collier,—that is, a charcoal-burner,

—he engaged in the collier's work, and stationed himself directly in the king's way, stirring his fire and "arranging here and there the pieces of wood"—

"At length came the king with three knights, all on foot, to Fulk where he was arranging his fire. When Fulk saw the king, he knew him well enough, and he cast the fork from his hand, and saluted his lord, and went on his knees before him very humbly. The king and his three knights had great laughter and game at the breeding and bearing of the collier; they stood there very long. 'Sir villan,' said the king, 'have you seen no stag or doe pass here?'—'Yes, my lord, a while ago.'—'What beast did you see?'—'Sir, my lord, a horned one; and it had long horns.'—'Where is it?'—'Sir, my lord, I know very well how to lead you to where I saw it.'—'Onward, then, sir villan; and we will follow you.'—'Sir,' said the collier, 'shall I take my fork in my hand? for, if it were taken, I should have thereby a great loss.'—'Yea, villan, if you will.' Fulk took the great fork of iron in his hand, and led the king to shoot; for he had a very handsome bow.—'Sir, my lord,' said Fulk, 'will you please to wait, and I will go into the thicket, and make the beast come this way by here?'—'Yea,' said the king. Fulk hastily sprang into the thicket of the forest, and commanded his company hastily to seize upon king John. 'For I have brought him there, only with three knights; and all his company is on the other side of the forest.' Fulk and his company leaped out of the thicket, and cried upon the king, and seized him at once. 'Sir king,' said Fulk, 'now I have you in my power; such judgment will I execute on you as you would on me if you had taken me.' The king trembled with fear, for he had great dread of Fulk."

The king yielded whatever Fulk required, pledging his faith in presence of his three knights; "and he was very glad that he could thus escape." But, on his return to his palace, he, of course, repudiated all his vows, and called upon the whole body of his knights to arm in haste to take those felons in the park! Sir James, of Normandy, headed the pursuit, and marvellous adventures ensued, Fulk, of course, escaping.

Fulk visited France, where he performed wonders of knightly valour,—and Wales, the native prince of which country protected him. He sailed to the Orkneys,—thence into Spain,—and, finally, to Barbary,—meeting with wonders, and doing great deeds, wherever he went. Returning to England, he made the king captive in the New Forest. His Majesty, we are told, was "much abashed"; but, after "many words," "the king went thence to Westminster, and caused to assemble earls, barons, and the clergy, and told them openly that he had of his own will granted his peace to Fulk Fitz Warine and his brothers and all his adherents, and commanded that they should be honourably received through all the kingdom, and granted them entirely all their heritage. When Hubert the archbishop heard this, he was very glad, and sent his letters immediately to Fulk and to the earl of Gloucester, and to Randolph earl of Chester, and to Hugh earl-marshal, that they should come in haste to him at Canterbury; and when they were come, they ordained that Fulk and his brothers should surrender themselves at London to the king. Fulk and his brothers and the three earls with their power appraised themselves as richly as they knew how and were able, and came through London with noble apparel, and knelt before the king at Westminster, and rendered themselves to him. The king received them, and restored to them all that was theirs in England, and commanded them to remain with him; which they did a whole month."

The Warton Club have certainly done well in beginning their series of publications with this unquestionably curious book. It has been printed before, but remained almost unknown. It will henceforth take the conspicuous place to which it is entitled in the history of English romantic fiction. Besides his translation, Mr. Wright has added a very judicious Introduction, and many useful illustrative Notes. Alto-

gether, it is a most creditable and satisfactory publication.

The Monarchs of the Main; or, Adventures of the Buccaneers. By George W. Thornbury. 3 vols. Hurst & Blackett.

THE exploits of the Buccaneers occupy a ground between history and romance. These rovers narrowly escaped becoming a nation, and playing a part in the legitimate drama of history. But they chose to remain mere adventurers: and they have paid the penalty,—they have passed away and been forgotten. It depended on themselves alone to have founded a powerful empire in the West Indies or South America, which might have changed the aspect of events during the last hundred years; but they could never combine together, except when they were engaged on an expedition. They worked without any plan, beyond the object immediately in view. They performed deeds of heroic enterprise, daring and endurance, which read like the exploits of the heroes and demigods of Mythology. Forts and cities defended with cannon, and strongly garrisoned, fell before their buccaneering muskets. Nothing could stand before their onset; but they flung their advantages away, caring only for plunder. They passed over the countries they attacked like a tropical storm, leaving no trace but desolation:—their devastations have been effaced, or swallowed up in other changes; and all that now remains of their renown is a gloomy tradition of bloodshed and crime.

Mr. Thornbury has chosen a subject which has not yet been completely handled; but there his good fortune has almost stopped. He has scarcely shown himself equal to his opportunity. He has evidently taken pains to collect facts and to tell the truth, so far as mere material incident goes, but the genius to re-animate the old Buccaneer—if present at all—is not sufficiently felt for complete success. To write the lives of buccaneers and adventurers, a man must have a strong dash of the adventurer in his own nature;—he must be able to make himself one of them;—he must love them with all their sins, or he can never understand what manner of men they really were. If he looks at them and judges them from a nineteenth-century point of view, he will make nothing of them.

Mr. Thornbury has chosen a subject from which "all the perfumes of Arabia" cannot take away the taint of blood: it is the main element of the story, and can neither be disguised nor softened. Mr. Thornbury is nervously anxious lest his readers should be scandalized; he has also great sympathy for himself, as a respectable man, who has taken up clients not fit for drawing-room society. He is ashamed of his heroes; does not feel the smallest enthusiasm about them, and is painfully alive to the impression they will make upon those who have "rights of property." The consequence is, that the Buccaneers themselves fare very ill at his hands; and the interest of his book is weakened because he cannot fling himself with courageous abandon into the wild life he has undertaken to depict. The narrative grows flat from constant repetition; and as every incident is made of equal importance, and as every object is made equally prominent, the attention of the reader is not arrested. The author wants literary perspective.

We turned from Mr. Thornbury's pages to Exmelin's 'Histoire des Aventuriers,' and it was curious to see the different spirit with which the selfsame incidents may be narrated. Exmelin was a surgeon, who served in that capacity in several buccaneering expeditions. He has left

us a record of the facts that came under his own notice. He reprobates the *cruauté détestable* of the Buccaneers; but the irresistible fascination in buccaneer adventures makes itself felt in every page, and the reader's pulse beats and his eyes gleam as he reads. Mr. Thornbury produces himself and his own opinions at every point,—Exmelin is entirely occupied with his subject; and his narrative, for its simple spirited reality, may take its place beside the *Conquistadores* of Bernal Diaz. We cannot resist giving the reader Exmelin's own description of his companions,—premising that a certain racy simplicity, which is its great charm, sadly escapes in translation.—

They every day perform incredible exploits against the Spaniards, so that if the Kings of France or England wished to conquer the Indies of the King of Spain, they might do so without other aid,—for I state as a fact, and I have seen it more than once, that one of these men (Buccaneers) is equal to ten of the most valiant men of Europe. They are so brave, determined, and intrepid that no danger or fatigue can stop them in their course; and in battle they think only of their enemies and of victory,—all that, however, from a love of gain, and never from the desire of glory. They have no fixed country; their country is wherever they find wherewith to enrich themselves; their valour is their inheritance. They are altogether singular in their piety, for they pray to God with as much devotion when they are about to take the property of others as if they were praying him to preserve their own. * * They abandon themselves as willingly to labour as to pleasure; they are as hardened to the one as they are sensible to the other, and pass in a moment to the most violent extremes,—for one sees them sometimes rich, sometimes poor, now masters and then slaves, without ever seeming cast down by their misfortunes, or knowing how to profit by their prosperity. * * They associate fifteen or twenty together, all armed with a musket four feet long in the barrel, carrying a ball sixteen to the pound. Generally they have a pistol or two in their girdle, also a good sabre or cutlass. Being thus associated, they choose one of their number as chief, and embark in a canoe made of the trunk of a tree. They collect a few provisions to last them until they reach the place where they can get more; and for clothes, they have only a shirt and a pair of drawers, or at the utmost a couple of shirts. They set off in this style, and go until they reach some river or Spanish port, where they know ships will pass, and so soon as they see one they jump on board and make themselves masters of it. It seldom chanced that they take a vessel where they do not find victuals and merchandise on board. With this they accommodate and clothe themselves! They usually have two meals a day when there is enough food; when there is not, they only have one. They pray to God before meals:—the French, being Catholics, chant the Canticle of Zacharias, the Magnificat, and the Miserere,—the English, who pretend to be Reformed, read a chapter in the Bible and the New Testament, and sing Psalms!

The Buccaneers made war on none but the Spaniards, who were obnoxious to all the rest of Europe; and to hunt the Spaniards and pillage them wherever they could be found "*c'était faire au même tems le bien publique et privé*!" and, so long as it suited their politics, all other Christian kings and nations gave the Buccaneers absolution for whatever excesses they might commit. It is difficult to ascertain exactly when buccaneering took its rise, probably about 1654 or 1655. At that period the *Boucaniers* were hunters in some of the islands of the West Indies, pursuing the wild boars and the wild cattle,—some of them for the hides, and some of them for the flesh, which they dried after a fashion called by the Indians *Boucan*. The Spaniards were ill advised enough to disturb these men, and to endeavour to drive them to extremities by famine, seeing only the temporary advantage of preserving the wild cattle, and securing some privileges of a coasting trade.

Those hardy hunters were a dangerous set of men to drive to despair. They took to the sea when their means of living failed on shore, and for fifty years were the terror and the scourge of Spain in her American possessions. At the Peace of Ryswick, 1698, Buccaneers were repudiated by the law of nations, but it was several years before that race of wild adventurers could be absorbed into other pursuits. Some accepted grants of land, and became planters; others became Pirates, and betook themselves to the coast of Africa, committing horrible atrocities, and attacking indiscriminately the vessels of all nations. They must in nowise be confounded with the Buccaneers; they were mere lawless brutal savages, like wild beasts rather than men. The last of them were hunted down about 1717. The chapter which on an account of the Pirates of Madagascar is the best done in Mr. Thornbury's book.

This record of celebrated Buccaneers is not complete. Mr. Thornbury tells us nothing, for instance, of Capt. Kidd, whose exploits were scarcely inferior to those of Sir Henry Morgan himself. It would, also, have been worth while to mention the curious legend, that one of the Buccaneers, famous in his day, retired into peaceful life, and became an Archbishop of Canterbury, in the reign of William the Third! Blackmore was the name, if we recollect. Of course, the legend has been contradicted and exploded, but the fact of any Archbishop being suspected of such an antecedent shows that Buccaneering was not considered one of the deadly sins. Mr. Thornbury has taken much pains to give his facts correctly, and those readers who wish to obtain their information with the least possible trouble, may accept what he says without fear.

Biographical Memoir of John Montagu; with a Sketch of some of the Public Affairs connected with the Colony of the Cape of Good Hope, during his Administration as Colonial Secretary, from 1843 to 1853. By W. A. Newman. Harrison.

THE Dean of Cape Town, in writing a Memoir of the late Colonial Secretary, has performed a useful task. It is fit that the services of public men, though of a secondary and subordinate rank, should be acknowledged and remembered; and Mr. Newman's 'Biography' is well timed now, when administrators are receiving lessons, and when civil functionaries are likely to need instruction in the discharge of their duties. This record—John Montagu's life—will be of value to all who care to know how a man who conceived original designs was able to develop them; how difficulties that appear insuperable may be removed; and how the dust of ancient practice may be swept away by innovations at once rapid and careful. The narrative has little of that attraction which belongs to the picturesque or to the romantic. It is a plain history, with State-paper annotations; but it possesses a special interest for those who believe that, after all that heralds can do, knowledge, ability, and sincerity of purpose, are necessary for the service of the State;—and to such no study is more beneficial than the example of administrative success: it is experience anticipated; it marks out and illumines the path of official life.

Affection had a considerable share in the composition of the Memoir. It was written by a friend, and for the friends, of Mr. Montagu. Nevertheless, it is so far impartial that, when individuals are concerned whose acts were hostile to the late Colonial Secretary, their motives are not impugned while his are defended. In the spirit of a true biographer, Mr. Newman,

though he claims for John Montagu honours above those of ancestry, seeks to establish a lineage for him, and rather a long one too. Drogo de Montecatino was a Baron of Normandy, who came over when William quartered his followers on the English soil. Afterwards a chasm of five centuries is overlapped; but the transition brings us to Sir Edward Montagu, Chief Justice of the King's Bench in 1539. In the first Parliament of James the First a Montagu sat for the City of London, who became Lord Treasurer of England, Baron Montagu, and Viscount Mandeville. In the next reign he rose to an earldom; and, at the Restoration, he was one of those who "crooked the hinges of their knees" to Charles the Second, and called him "great king." From his third son descended Edward Montagu, who fell in the bloody trenches before Seringapatam. At his death he left an infant, John, the subject of Mr. Newman's 'Memoir,' who was then only two years old. Few indications of talent appeared in his earlier years,—at least, his friends reported so; but his school career was by no means unsuccessful. In February, 1814, he was gazetted to an ensigncy in the 52nd regiment, and fought with its battalions at the battle of Waterloo. Two incidents which occurred at this period of his life are worth noticing, since they illustrate, not accidental impulses, but permanent features of his character.—

"When he joined his regiment at Brussels, he was ordered to the rear with a detachment of invalids. He had gone back a day's march when he met a party proceeding to join his own regiment: as an engagement was daily expected he was extremely anxious to be present, and with this view asked to see the date of the commission of a young man of the party he met: finding he was junior to himself he commanded him to take charge of the invalids, and next morning astonished his commanding officer by making his appearance before him, as his regiment was marching from Brussels to Waterloo. The officer was much amused at his story, and told him he hoped he would not suffer for having played the senior officer."

Peace, which was planted on that great field, would not allow him to play out his part as a soldier; but the 52nd made a brilliant figure at Waterloo. The next circumstance we shall note suggests a rare tenderness of conscience, as well as strength of will.—

"When the army was quartered near Paris, young Montagu, for the first time in his life, was tempted to the gaming-table, and, after some playing, lost what to him was a considerable sum of money; this he felt he was bound in honor to discharge, and thus found himself in serious pecuniary difficulties: but his was neither a mind to despair, nor a heart to shrink under embarrassments,—and difficulty to him was but an occasion of contriving how he should overcome it. Nor was he long in determining how to repair his losses,—for he formed at once the resolution to withdraw from the mess of his regiment until his debt should be defrayed. With this determination he went to his commanding officer, Sir John Colborne, acquainted him with his position, and requested that he might be allowed three months' advance of pay, and to live by himself, on his rations, until he had paid off his losses. His request being acceded to, he lived alone in his tent, for six months, during the whole of that time refusing all invitations to parties; and nothing could induce him to break through his purpose of living upon the smallest possible allowance, until his debts were honorably liquidated; or of ever again being drawn into the excitement and ruin of the gaming-table."

Fifteen years afterwards, having filled with honour some civil offices, he resigned his military rank, which was that of Captain; and, in 1834, was appointed Colonial Secretary in Van Diemen's Land. During two years under Sir George Arthur, and four years under Sir John Franklin, he continued at this post, respected

by the colonists, esteemed by the public functionaries, and trusted by the Governor. In 1841, however, a difference of opinion between him and Sir John Franklin ended in his suspension, and he proceeded to England, to explain his conduct and vindicate his character. By the Home Government he was speedily relieved from any suspicion of perverse or dishonourable behaviour; and this confidence was practically avowed, in 1843, by his appointment as Colonial Secretary at the Cape of Good Hope. He and his official adversary never met again. The one gave a name to hills and passes in Africa, the other to channels and islands in the Arctic; the one lost his life, the other his fortune, in the public service,—for while Franklin passed the limits of travel, and entombed himself amid the accumulated winters of the North Pole, Montagu abandoned to waste his wealth in Van Diemen's Land to replenish the exhausted treasury of the Cape, and suffered losses which his earnings until his death were not sufficient to redeem.

His memory, however, is associated with ten years of Cape history. When he arrived the colony was immersed in debt, and prohibited upon any plea of utility or demand from incurring the cost of public works until the public liabilities were paid. Its journalists were prophesying a return to barbarism, its inhabitants were paralyzed by despondency; between its commercial outlets and the rich agricultural provinces of the interior a mountain border rose, with only a few passes winding between terrific heights, and available merely for cumbersome waggons. Bankruptcy seemed near; in truth, the South African colony was at its lowest ebb, and its condition, deplored by the population, represented to the Home Government and criticized by the Press, was alleviated by no one.

Sir George Napier was Governor, and he had the wisdom to admit that the financial scheme devised by Mr. Montagu was preferable to his own. Mr. Montagu proposed to clear the colony from debt, to improve its revenues, to open its roads, and give it an opportunity to flourish. Here was a task for an administrator. But, with the sanction and assistance of his liberal chief and of worthy subordinates, he accomplished his design, cancelled the entire debt within two years and a half, encouraged the colonists to hope for new prosperity, stimulated trade, added to the revenue, and restored confidence to the public mind. Yet he imposed no new taxes, but simply made use of resources already abundant, and only requiring a vigorous hand to open the sluices of financial plenty. One example of his method will illustrate the narrative. In Saldanha Bay, near the coast, is the island of Matagan, literally loaded with deposits of guano, which had hitherto been utterly valueless. Montagu brought thence a golden influx into the colonial coffers. But Mr. Newman, writing on the undeveloped capabilities of South Africa, has much to say of similar neglect.—

"The wide-stretching and romantic country, capable of any degree of cultivation, lying round the Amatola region, whose rich soil and genial sun cause the fruits of the ground to dispense with all care and labour save the reaping and ingathering, offers a pure atmosphere and a tranquil peaceful home to thousands upon thousands, if the tide of emigration could be poured into it as the most sure and philanthropic barrier against further and future Kaffir inroads. The extensive district of Natal, with its almost tropical luxuriance, and with its immense resources, lies well-nigh useless, notwithstanding all its capabilities of abundance, from the dearth of steady, industrious, improving labour; and only waits for an enterprising increase of colonists to make it 'a land flowing with milk and honey.' In the Western Division, the newly-discovered and inex-

haustible copper mountains of Namaqualand, which give prospect of finding employment and wealth for tens of thousands, must, without a far greater accession of labourers than the Cape can at present supply, remain comparatively unworked, and with their rich veins for the most part unexplored."

At that period the absence of roads reduced the Cape to stagnation.—

"It was in vain that fertile and yet improvable regions, like the cold and warm Bokkeveld, could yield under diligent farming large supplies of grain and other products, so long as unopened kloofs, and rugged precipitous mountains divided them from the Cape district and every port from which they might be exported. It was in vain that the French refugees by their industry, and the introduction of their native vine into the Franche Hoek, made that sunny corner, and subsequently the Paarl and much of the Western division of the Colony, to hang forth their rich green and purple clusters, so long as the wine-growing districts found between them and an available market, weary tracts of sand, and rain-swollen torrents, which made intercourse at all times uncertain and hazardous, if not wholly unprofitable. Energy was cramped; farming was little better than growing for home want and family supply; each *boer's* homestead, with its cattle kraals and long ranges of outbuildings for slaves, was, more or less, a little world within itself, self-dependent for its means of support, with its dwellers consuming what they cultivated."

Montagu proposed to devote the wasted labour of convicts to cut highways through the maze of South African mountains. To drag a siege gun from Balacava to the plateau before Sebastopol,—to haul a brewer's dray up the slopes of Snowdon, would seem to be less difficult than to pull a laden waggon across the ridges of Hottentots' Holland. Thirty-two oxen, yoked in pairs, laboured up the ascent; beyond this lay a plain, buried in sand, through which the wheels of the wine waggon were turned slowly by the strength of a prodigious team. Under Mr. Montagu's administration a raised causeway was carried along these flats, with bridges, culverts and drains of solid masonry. But this was by no means his principal engineering enterprise. Here is the account of an old road,—still more suggestively described in an illustration which accompanies the text. The oxen in front are out of sight of those yoked next the waggon.—

"The path was a mere ledge, with a terrific ascent up the rugged side of a steep mountain. To pass it was an undertaking of extreme peril, and almost certain destruction to some part of the travelling vehicle. Waggons had frequently to be unloaded, and together with their freightage, taken up the mountain by instalments of wheels, and sides, and yokes, and packages; and when this was not resorted to, it took from twenty to thirty oxen to each waggon to move it up a quarter of a mile an hour, and six men with ropes and *reims*, or strong thongs of hide, attached to the side to keep it from falling over the threatening precipice. The cruelty to the oxen on such occasions was extreme, besides the straining labour necessary for such a task; in the fury of the Hottentot driver to excite them upwards, frequently pieces of the flesh would be lashed out by the cracking whip, which could be heard sounding and echoing along the mountain windings; and not uncommonly one or more of the oxen would lie down and expire, from the very severity of the task, before the summit was reached."

By hewing and blasting the rocks, a "beautiful and easy passage" was made, which one team could traverse in three hours, but where a double team had sometimes toiled for three days and three nights together. Well might the colonists bestow the name of "Montagu Pass" on one of these avenues to the richest district within their borders. Some of the parapets built were only inferior in solidity and extent to those on the Alpine roads. In one place lofty walls were erected along the edge of a precipice three hundred feet high, beetling

fearfully over the defile. Yet the road winds along to Hell Crantz, with an ample breadth, a gentle slope and perfect security for animals and men.

Mr. Montagu's endeavours were not confined to prisons and road-making. He aided the movement for judicial reform, for improved criminal discipline, and for the spread of education. Mr. Newman also lauds his efforts in behalf of the Church. In the Kaffir war his services were of considerable value. Sir Harry Smith was pent up in a fort in the midst of an African wilderness swarming with savages. Only the Kaffir could glide in all directions through the tangled masses of this brilliant but deadly jungle. The Colonial Secretary's co-operation was prompt and successful. He continued his Cape career, indeed, for nearly ten years with unabated vigour, when, broken in health, he returned to England, and died in November 1853. Mr. Newman's 'Memoir' contains a full account of his administrative acts, and of the methods by which he secured their success. It is, therefore, interesting as affording practical lessons in the great science of administration. As a biography, it is ill constructed, the end of the story being told in the beginning; but the style is pleasant, and the estimate of character, though friendly, is not exaggerated or unphilosophical.

Eustace Conyers. By James Hannay. 3 vols. Hurst & Blackett.

SALT water seems to have a vast attraction for Mr. Hannay. Whatever subject he begins with, in whatever scene he finds himself, he contrives ere long to get out at sea. As a story-teller he makes little progress: his women are as shadowy, swift of tongue, and fanciful in their attributes as ever; his incidents still forget themselves, and his motives still fall asleep, to the reader's great amazement and amusement. But there is, nevertheless, growth in the novelist's mind and in his style of writing. In 'Eustace Conyers' we find evidence of wider culture—deeper reflection—more generous sympathy with all forms of heroism and all conditions of life, than were apt to distinguish Mr. Hannay's writings in an earlier time. 'Eustace Conyers' is, beyond comparison, his ablest, wisest, and maturest work.

As we have said, there is not much story. But there is a something in it better than story—there is abundance of character. Character is Mr. Hannay's strength. Much of 'Eustace Conyers' will delight the reader beyond the portraits: glimpses of natural scenery—midnight meditations at sea—pleasant satire on political and social ways—eloquent repinings after the old chivalry—brief, brilliant, epigrammatic sayings, thrown off with an affluence and a carelessness testifying to no ordinary wealth of imagination; but the present fascination and the lasting charm of the book will be found in its gallery of living, vigorous and subtle portraits. Some of these are so delicately seized and so finely contrasted,—not by varieties of nose, of gait, or of costume, but by the nicer shades of mental constitution and moral aptitude,—as to be perfect studies in their kind.

To read of the various generations of the Conyers, in Mr. Hannay's book, is to walk in their old portrait gallery and study them on the walls. Here is a study for an artist:—

"The young Conyers of 1700 sold the last remnant of the property, carried with him various household relics, which his descendants still possess, and left England. He and his wife (the daughter of a family of similar fortunes) established themselves in Holland; he engaged in trade as a merchant, but he never lost the advantages of his *noblesse*. He was known to the English diplomatists, as the heir of the

house of Conyers-lea; and his son was 'rocked, dandled, and swathed,' into that tradition. The eagle of Conyers was the earliest object that boy could remember. He grew up half a foreigner, and served in the German army; but the eighteenth century never so far influenced him, with all its satire, and its knowings, as to make him indifferent to the romantic stimulus given him by his ancestry. The eighteenth century was the age of sneering and clever fellows, *par excellence*. It laughed at antiquities, at chivalry, and heraldry. It produced too, peculiar specimens of its own—gentlemen, for instance, who, while they quizzed coat-armour, and despised their own pretensions to blood, were merciless in their adhesion to privilege, and in their contempt for the masses. Charles Conyers had the wit of these pleasant personages, and rushed into many of their dissipations. But he was always hankering after some better outlet for the fire in his blood, than the mere spending the money which his father, the Amsterdam merchant, left him, could afford. Accident threw him into the way of the young Pretender. He was just the man whom the Stuarts knew (with their womanly gift for winning men,) how to attach to themselves. He fought at Culloden, that fatal field where Old Feudalism made its last stand against New Europe. He escaped the brutal ruffians, who crushed under their hoof, the white rose; wandered for weeks, a fugitive in the Highland glens, and was at last kindly sheltered in the mansion of a most worthy Scottish gentleman. The bonny young Jean Lockhart, the only daughter and heiress, fell in love with the handsome Englishman; he became her husband, and in due time (somewhat to his amusement,) 'Laird of Balmaelachan.'

The great-grandson of this adventurous gentleman is the hero of our tale. In early life he begins to long for the sea; and his father, who has vainly endeavoured to form him into a scholar, or elevate him into an antiquary, lets him have his way. As we are told:—

"All notion of making Eustace a man of learning, had, by this time, vanished from his father's mind. Doubtless, he was thus saved much disappointment. Many a man bent on making his son 'follow in the footsteps of Porson,' finds that he follows them—only as far as the Cyder Cellars."

His "call" salt-waterward, is finely and tenderly moralized by his historian, in the following passage.—

"Is this mysterious longing for the sea which seizes some of us, in our youth, peculiar to the English? Does it run in our blood? It takes possession of you in your boyhood, (if you are one of its subjects) with a charm like that of love itself. It deafens you to all other music, and blinds you to all other beauty. Your nature becomes as full of the sea, as the poor murmuring shell. Eustace was born in an inland county, leagues from the ocean; but his thirst for its water was now that of a water-plant. There is no way of accounting for the fact in him, as in others, than by supposing, what is certainly true, that some men are born sailors, as others are born poets. Their case is like that of the sea-bird, which has been hatched far away from the rocks and caves; when it comes to its strength, the nameless Want seizes it; it rises into the air, and with a sure instinct, makes for the eternal waters. These sea-urchins of England have the sea-bird's eagerness; they must follow their instinct, or they pine. Their eye wanders to the horizon line, and they know that beyond it lies the great expanse. In storms they are awake, and think how the waves are lashed far away that night; and the genius whispers—your part is *there*. The longing comes first, as a pleasure, all the sweeter that it is vague and wild; by and by, it has a reproachful colour, and you feel that you are shrinking from your duty. The longing defines and narrows itself into a distinct resolution. Come what may, you and the sea have a part to play together; it has been arranged from the beginning of the world, and you must fulfil your destiny."

At sea, the boy meets with Lindsay, a young Scotchman,—all the Scots, in these volumes, let us say parenthetically, are good and noble fellows,—who becomes his guardian angel, and gives him a great deal of very wise advice, which

to our astonishment he takes. Mr. Hannay has certainly contrived to make Lindsay the favourite personage in his tale;—perhaps this is the consequence of making this character express the opinions which are evidently Mr. Hannay's own. Here is some of his excellent advice to Eustace:—

"'Youker! never let me hear you attempt sarcasm. When I was a boy, I thought it a great accomplishment to be satirical. It did not improve my morals. There's a certain animal that browses on prickly herbage, and he isn't the wisest one.'—'Studds says that epigram is the accomplishment of a gentleman,' said Eustace.—'Epigrams are the product of corrupt ages, youngster: witness Martial. They belong to periods of despotism—not to free, manly countries. If a man has offended you, kick him; don't make faces at him like a clown.'"

So, again, at another time:—

"'Look out before you, my boy!' said Lindsay, ere Eustace spoke again. Eustace looked out—and, behold! the Sound, seen to a peculiar advantage, with all its noble shipping, lay before them; and the beautifully chequered light and shade of an Autumn day fell infinitely various on the sea. Lindsay knew the effect, perfectly. He saw the boy's eyes kindle with pleasure at the grand sight. They were silent for a minute or two. 'Of course, I did,' said Eustace, answering the question, as if it had just been put to him that moment. 'Why should one ever lose these feelings?' observed Lindsay, meditatively. 'You have not, Lindsay?' Eustace said, turning quickly. 'No! Happy am I to be able to say, honestly, "no." But, when a boy, I dulled them for a time. I thought life—the sea—my work—and all—poor, and dull, and un-romantic. I lost my zest for things, and my faith in things. But it was my own fault! Never you believe, Eustace, that what they call "circumstances" are to rule us; we are to rule them! You can't take the citadel while the people have a well there—as the Romans knew. That is to say, my dear Eustace, that keeping the heart fresh is the best security for the principles.'"

Have we not quoted enough to prove our assertion, that here is something wiser and better than a mere story of delicate distresses and questionable moral teachings? 'Eustace Conyers' is a fresh, genuine, healthy book—a book to make men nobler in aspiration and stronger in the conflicts of the world. Mr. Hannay has capital material in him—material of knowledge, of imagination, and of experience; and it will be his own fault if he do not succeed to one of the high places of the literary hierarchy.

Encyclopædia Britannica. Eighth Edition. Edinburgh, Black; London, Simpkin & Co.

THE 'Encyclopædia Britannica' has been a fortunate undertaking. Among its contributors was Walter Scott, and among its readers was Napoleon Bonaparte. It has run through seven editions in Europe,—and enjoys the honour, as well as sustains the loss, of having been reprinted in America.

On looking over the volumes already reprinted here, we feel, however, that our friend is old. This is in itself no fault:—"the gods themselves are old." But then the gods renew their youth perpetually,—as an "encyclopædia" should do. A great power of rejuvenescence is claimed by the publishers of the 'Encyclopædia Britannica'; and in some departments of their work renewal is very evident. In others it is less so; and in some it is altogether wanting. A few instances of neglect—which we propose to take at random from the re-issue—will warn the editors and publishers of oversights to be avoided in future volumes.

We turn—for example—to the article on 'Bibliography,' and find the following piece of information:—"There is a copious account of all the *Block-Books* in Baron Heineken's learned work '*Idée générale d'une Collection*

complete d'Estampes,' published in 1771, in one volume octavo." That there could have been an account of *all* the *Block-Books* in a work bearing the date of 1771 will seem to most readers astonishing, when it is considered how little attention had then been given to the subject. The fact is, that Heineken's '*Idée générale*,' excellent as it is, contains an account of only six *Block-Books*; while Falkenstein's '*Geschichte der Buchdruckerkunst*,' published in 1840, contains an account of thirty. But of Falkenstein's history, or any other history of printing issued within the last four-and-forty years, the '*Encyclopædia*' remains amusingly unconscious. The last work on the subject which it honours with its notice is Lichtenberger's '*Initia Typographica*' of 1811; and not a word is said of the subsequent researches of Wetter and Schaab in Germany,—of Scheltema and De Vries in Holland,—of Bernard and Laborde in France,—researches which have thrown light into many corners which to the English public are still very dark.

Yet even these omissions sink into insignificance when compared with those of the subdivision on 'Bibliographical Dictionaries and Catalogues' in the same article. What are the two books of bibliography the most familiar in this country to every one who feels an interest in the study? Beyond a doubt the four well-known quartos of Watt, and the four equally well-known octavos of Lowndes, the '*Bibliotheca Britannica*'—issued, it may be remarked, by the same publishers as the Supplement to the '*Encyclopædia Britannica*'—and the '*Bibliographer's Manual of British Literature*.' Our ancient friend the '*Encyclopædia*' is still unacquainted with either; though the '*Bibliotheca*' was completed in 1824, and the '*Manual*' in 1834. We put it to the publishers, in the interest of their own credit, which we as critics wish to sustain and increase, whether twenty years were not enough to enable their bibliographer to glance at Lowndes, and inform the world of his many imperfections? The secret of all this is contained in one word—stereotype.

On comparing past editions, we find that the article 'Bibliography' in the eighth edition of the '*Encyclopædia Britannica*,' bearing date 1854, corresponds exactly, line for line and letter for letter, with the article in the seventh edition, bearing date 1842,—with only one exception: the article of the seventh edition bears no signature,—that in the eighth has the initials (M. N.) enclosed within parentheses. What the letters may be intended to denote, we are unable to say; but assuredly they cannot stand for "Much Novelty." Are we to go a little further? This article 'Bibliography,' we find, corresponds—two or three very trifling alterations excepted—with that in the Supplement to the sixth edition of the '*Encyclopædia Britannica*,' edited by Mr. Macvey Napier, which was commenced in 1815, and finished in 1824. The precise date at which this article was written is shown by a passage on its first appearance, relating to Dibdin's edition of Ames's '*Typographical Antiquities*,' which runs as follows:—"A third edition, illustrated with superb embellishments, and containing some valuable additions by Mr. Dibdin, is now (1817) in course of publication." This passage is altered in the seventh and eighth editions of the '*Encyclopædia*' thus:—"A third, illustrated with many embellishments and containing some valuable additions, has been published by the Rev. Dr. Dibdin." It is odd that the information given so elaborately—and repeated with such nice variations—is not after all correct. Dibdin's '*Typographical Antiquities*' came to a full stop before it had accomplished half its journey. The

fourth volume of his edition goes no further than midway of the second volume of Herbert's '*Ames*;' and the reader, who, on the faith of the '*Encyclopædia*,' purchases the work as a complete one, will find himself disappointed and misled.

It may be observed—since we are on the subject—that the article on Bibliography, which has turned out so obstinate a stickler for its primitive form, was by no means remarkable for excellence even in its first manufacture. Not to waste time on small matters, it will be sufficient to advert to the description of Panzer's '*Annales Typographici*,' a book the name of which is a "household word" to every dabbler in the science. We are told by the '*Encyclopædia*' that this work, the most elaborate and trustworthy record yet published of the early history of printing, "comes down to the year 1536, though the title-page of the first volume limits it to the fifteenth century." The mystery is easy of solution. Panzer's great compilation consists of eleven volumes, published at intervals in the course of eleven years,—the first in 1793, the last in 1803. At first the author proposed to carry his *Annals* no further than the year 1500, and he achieved his purpose in five volumes; he then extended his design and carried the work up to 1536 in six volumes more; and though "the title-page of his first volume" expresses his original intention only, the title-pages of his sixth and of those that follow tell us just what the *Encyclopædist* gives as a discovery of his own. There is, it may be remarked, one very serious defect in Panzer's arrangements. While he inserted books in every other European language—Swedish, Dutch, Bohemian, &c.—he systematically omitted all those in German, because they were included, or intended to be included, in a separate work, the '*Annalen der ältern deutschen Litteratur*,'—which he unfortunately did not live to bring down further than the year 1526. This circumstance is of some importance to those who make use of the invaluable labours of Panzer, and this the '*Encyclopædia*' omits to notice.

We turned—by the merest accident—from "Bibliography" to "China." This article, as we see at once, is five-and-thirty years behind its date. It is true that at the end a few columns have been added about the "War with England," and that one paragraph has been inserted on the subject of the population,—but with these exceptions, and possibly a few other paragraphs here and there, the account of China furnished is the identical account written by Sir John Barrow for the Supplement of 1815—24. A glance at the notice of the Chinese plays and novels will be sufficient to show the disadvantages of this preference of old articles over new. "The little novel of '*Hao-kiau-tchuan*,' edited by Dr. Percy from the papers of an English supercargo, is," says the '*Encyclopædia*,' "so charming a specimen of that kind of writing as to make us regret that we have not more." This regret is now a little out of season. The '*Hao-kew-chuen*' (to use Morrison's orthography) has now been translated three times, and oddly enough each time with a different title: though each time the translator intended to reproduce that of the original. The word "*Hao*" in Chinese means "good," "*kew*" may be rendered "choice," and "*chuen*" stands for "story." Bishop Percy, or rather Mr. Wilkinson, the supercargo, putting the three words together and making out of them the phrase "a good choice story," rendered the title '*A Pleasing History*.' Sir John Francis Davis considered the words "good choice" to denote a happy marriage, and called his translation '*The Fortunate Union*.' M. Guillard d'Arcy, alleging that "the good choice" was a Chinese para-

phrase for a lady whom a lover would do well to choose, introduced the novel to the Parisians as 'La Femme accomplie.' Luckily, the translators do not differ as much from each other in the rest of the book; and we have only to regret that they did not study variety more in making a "good choice" of what to translate. But this is by no means the only Chinese novel now accessible to European readers. There is another volume of short stories by Sir J. F. Davis, — 'The Lasting Resentment of Miss Keou-Lwan-Wang,' by the active Robert Thom, under his usual pseudonym, of "Sloth," — 'The Rambles of the Emperor Ching-Tih,' translated into English by a native Chinese, Tkin-Shen, — the 'Iu-kiao-li,' rendered from Chinese into French by Abel Rémusat, and from French into English, under the title of 'Yu-keou-le; or, the Two Fair Cousins,' — the 'Blanche et Bleue,' by M. Stanislas Julien, — the 'Fi-fa,' by M. Bazin, — and the 'San-kwo-che,' by M. Théodore Pavie. There are, in fact, more novels from the Chinese now to be had in English circulating libraries than novels from Bohemian, Polish and Hungarian united — three European languages which are tolerably fertile in that kind of composition. The 'Encyclopædia' is equally unfortunate in its remarks about the drama. "The 'Orphan of the House of Tchao,'" it continues, "was not unworthy of the tragic muse of Voltaire; and yet it was the only specimen of this kind of composition that had appeared in an European dress till a comparatively very recent period. We have now another drama, more closely and more faithfully translated by Mr. Davis, taken from the same collection of 100 dramas, in which the 'Orphan' is found." The drama mentioned as just published by Mr. Davis (who for about the last thirty years has been Sir J. F. Davis) is 'An Heir in his Old Age,' published in 1817. Since then he has given us the 'Sorrows of Han,' — M. Julien, the 'Cercle de Craie,' — M. Bazin, a whole volume of the 'Théâtre Chinois.' Nay, more, the ingenious and indefatigable M. Bazin has analyzed and reviewed, with copious extracts, the whole of 'The Hundred Plays of the Yuen Dynasty' — the glory of the Chinese drama, of which the 'Sorrows of Han' is one, and the 'Orphan of China' another. So much for plays and novels. On the subject of grammars and dictionaries, the 'Encyclopædia' is equally dark. The names of Rémusat, Prémare, Gonçalves, Endlicher, Medhurst, Bridgeman, are not to be found in it; and the Chinese student is referred in these days to the grammars of Morrison and Marshman. It is amusing to observe with what confidence, in the midst of all this "palpable obscure," the knottiest points in Chinese philology are disposed of to the writer's satisfaction, while his valuable lucubrations are illustrated by some of the most horrible misrepresentations of Chinese characters ever cut on wood by a non-Chinese engraver.

China is popularly described as a petrified land; and, perhaps, it was only a species of poetical justice that the article devoted to it in a book of popular reference should be a little obstinate and unchangeable in form. Here, however, is a summary of "Literary Chronology," brought up to the year 1854, and certain, therefore, not to be entirely a stereotype from the seventh edition. Indeed, on referring to that edition, we find that it contained no literary chronology at all; so that this article is altogether new. We are sorry to say so, but, on consideration, we are bound to record our opinion that such new matter as this article presents is worse than none at all. In the "Universal Literary Chronology" the only Chinese we can find is Confucius. It is true that the names of Meng-Tsze, of Sze-ma-

tséen, of Ma-twan-lin, and other Chinese literary men of the "first chop," are not so familiar at London or Edinburgh as they are at Nankin; but as this is a "universal chronology," they had surely as much right to admission as Nasir Khosru, Said-ben-Bartrick, and other illustrious Arabs, whose claims have been considered imperative. Ma-twan-lin, especially, as the great encyclopædist of an empire so fertile in cyclopædias as the Celestial, had a peculiar claim on a brother compiler. Their neighbours of India have found still less favour. One of the greatest literary events of the last three-quarters of a century has been the discovery and exploration of the ancient cave of Sanscrit literature. It is somewhat singular, therefore, that not one Sanscrit poet or philosopher, or ancient Indian writer of any kind, should appear in the "Literary Chronology" of the most popular 'Encyclopædia' of the nation which holds that portion of the gorgeous East in fee. In a table of literary history which aspires to be complete, the name of Valmiki is now almost as indispensable as that of Homer, and the name of Kalidasa as that of Shakespeare. The Arabs, on the contrary, have been inserted with no sparing hand, except that a singular economy has been exercised in the spelling of their proper names. Abu Temam figures as "A. Temam," and Ibn Kotaibah as "J. Kotaibah": for what reason is not very apparent, as we find in full "Abu Jafar" and "Ibn Doraid." To swell the cohort of Arabs, other nations are sometimes stripped of their most illustrious names: Ferishta, the Persian historian of India, and Baber, whose 'Autobiography' is famous as a choice specimen of Jagatai Turkish, are both set down as Arabic authors. This transfer of literary glories is, indeed, among all the blunders of the "Literary Chronology," the very commonest blunder. A long controversy has raged as to the authorship of the famous ascetic treatise 'De Imitatione Christi,' — whether the glory belongs to Thomas à Kempis and the Netherlands, or to Jean Gerson, Chancellor of the University of Paris, and the French. Some confused notion of it seems to have penetrated to the House of Commons, where, the other night, there was a not very luminous discussion between two of the literary members as to "who wrote 'Thomas à Kempis.'" The "Literary Chronology" coolly settles the pretensions of the French by informing us that Gerson was a German. Theodore Beza, hitherto thought a Frenchman, was, it appears, a German also. Luca di Burgo, heretofore considered an Italian mathematician, was a Spaniard; so were Coelho and Magalhaens, whose names speak somewhat in favour of their being Portuguese. On the other hand, "Her. y. Tordesillos," which is the abbreviated and also erroneous form under which the name of Herrera y Tordesillas, the great Spanish historian, appears, was, according to this catalogue, a Greek; and Lucan, Martial, Quintilian and Seneca, the fourfold pride of classical Spain, were all four Romans. It might be thought that by some singular principle they were called Romans merely because they wrote in Latin, but other Latin writers are described according to their countries. Priscian, for instance, is not called a Roman, but an Italian, — and this happens also to be a mistake, as he was born at Caesarea.

It is unnecessary to pursue this branch of the subject further. The miscellaneous mistakes are numerous and sometimes entertaining. Ferdusi, the Persian poet, was, as we all know, alternately patronized and persecuted by Mahmoud of Ghuzni, the invader of India, who carried off the gates of which everybody has heard so much — and Lord Ellenborough will

never hear the last — the gates of Somnauth. Of all dates, that of Mahmoud's first invasion is the most easily remembered, for it took place in A.D. 1000, neither more nor less. The Chronology tells us that Ferdusi was living in the year 1302; — if so, it follows that he must have attained the respectable age of over three hundred years. The name of G. L. Staunton is inserted for his connexion with the 'Chinese Code,' and he is stated to have died in 1801. It is true that Sir George Leonard Staunton died in 1801, and therefore he could not well have been the translator of the 'Chinese Code,' — the 'Ta-Tsing-Leu-Le,' — which was published in 1810, not as a posthumous work, but with the translator's Preface, and fresh from his hand. The Chinese scholar is Sir George Thomas Staunton, son of Sir George Leonard, — and he, we are happy to say, "still lives, a prosperous gentleman," and only last year, in conjunction with Mr. Major of the Hakluyt Society, completed a new edition of Mendoza's work on China. To some of the names merely a general statement is annexed of what they were famous for, — as, for instance, to the great school divine of the Middle Ages, Occam, we find appended "Law"; while, in other cases, a particular work is specified, — as in the case of Jovellanos, the Spanish dramatic and miscellaneous writer, against whose name stands, in inverted commas, "Agrarian Law," because one of his numerous works was on that subject. What motives may have guided the chronologist in drawing these distinctions it is not easy to divine. In the case of William von Humboldt, the entry stands thus: — "W. von Humboldt, German, 'Hermann and Dorothea,' Philology." Surely he ought to have added his authority for so startling a disclosure. William von Humboldt, the author of 'Hermann and Dorothea,' hitherto regarded as one of the brightest gems in the crown of Goethe! What may we look for next? Is Alexander von Humboldt the author of 'Hamlet'? — But a word to the wise suffices; and we believe we have said enough to render a useful service to the proprietors of a great and costly undertaking.

Before we leave the subject, it may not be amiss to call attention to the fact of there being in this Chronology innumerable cases of misspelling in proper names: — for instance, we have "Theodorus Melochita" for Theodorus Metochita, "Raymond Lullo" for Raymond Lully, "Juan van Helen" for Jan van Heelu, "Droglassus," the Pole, for Duglossus, "Baron Museres" for Baron Maseres, "Hugh de Brachon" for Hugh de Bracton, — and so on. Such misprints are serious in a work of reference.

Moredun: a Tale of the Twelve Hundred and Ten. By W. S. 3 vols. Low & Son.

'MOREDUN' is out. The tale, whatever its authorship, proves to be a heavy and spiritless imitation of the historical romance, — not equaling the poorest of Mr. James's stories.

Seventy-two pages of Introduction precede the novel, in which pages M. St.-Maurice Cabany does his best to keep up the excitement, by re-producing every past statement, argument, and analysis, and by enlarging on certain points of these with an emphasis which, possibly, betrays more anxiety than he wished to display. Regarding the *Athenæum*, the 'Directeur Général de la Société des Archivistes de France' is particularly earnest in his use of adjectives. "Fiery" and "wicked" are hard words; and is it not enough to make any English journalist tremble, to read, as we do, that our refusal to insert a letter from M. Cabany, — rejected merely on account of its length and inconsequence, as our readers were told at the time, — would

have been a *crime* and *punishable* in France, especially when a copy is not sent to the person attacked, the same as wounding with intent to kill is felony in England"? But let us tremble ever so much, we must ask a question. Needs it to be pointed out how, with showmen of a certain class, it is considered "a sure card" to represent examination as insult? The veriest quack who drags his drugged accomplice on to the platform of some "Institute," there to give details concerning the lost British discoverer in the ice; or to make the shade of Coleridge "rap out" the last words of his Anglo-German theology,—will bristle up, and talk of the feelings of a gentleman, "outraged honour," and such grand things, if a simple man of science, fancying the presence of a drug possible, and anxious for the truth, attempt to satisfy himself that no charlatany or collusion can have existed. After many pages of Introduction, in which Mr. Skene, Mr. Huntley Gordon, Sir Walter's niece, and ourselves are lashed with a worn thong (for whips and wits *will* wear out, when they are used in the circus too miscellaneous), come a question and answer worth pondering.—

"Before I do so, may I be pardoned for saying, in a few words as possible, why I, a foreigner, am so bold as to undertake such a task. I have already stated that up to the period when I read of such fierce attacks as came in my way, with which I was assailed in England when I made known the existence of the MSS.,—I was as ignorant as the generality of my countrymen of every particular in the personal or literary life of the great Scottish novelist which could in the smallest degree guide me in replying to those attacks. But my profession is that of *Biographer*—in which department of literature I have already published more than Sir Walter Scott ever gave to the world either as biographer or historian: and as these biographical notices respect, for the most part, those of whom no memoirs have previously been published, and for which materials are sent to me from every country in Europe,—it follows that the translation and examination of MSS., the collecting and the sifting of evidence, being my profession, has become habitual and easy to me. I give my whole mind for the time to the life of the individual, whose family records I have to arrange and digest:—and now, applying the same *modus operandi* to the memoirs and memoranda of Scott lying before me, I ask my readers to form a candid judgment on a summary of what I have found in the course of that examination."

This profession of "biography," coupled with the name of a Society of Archivists, is an unlucky appeal to English readers. These may recollect a Circular from the *Administration des Archives Historiques*, last year circulated among Her Majesty's Ministers [*Athen.* No. 1377], in which the "Excellency" addressed was promised a good, better, or best biography, according to the amount his Excellency was willing to pay for the favour—"good," "better," and "best," being severally offered at 200, 500, and 1,000 francs. M. Cabany's statement of his claims to credence, when venturing to examine matters so difficult and delicate as the private affairs of Sir Walter Scott, too closely resembles in tone and import the Circular in question to serve him much among English men of letters.

As we have already said, his facts and convictions are not sustained by the Tale itself. In this, there will be found hardly a page of description or dialogue,—not a paragraph of speculation,—not a snatch of song which recalls the Author of 'Waverley.' Let us give a specimen, taken at random, of the scene-painting which is to be found in 'Moredun.'—

"The thaw had come on with unwonted rapidity, just as the tide had nearly reached its flow; and the thick crust on the river broke up, at and above the town, ere it gave way to two narrow gullies formed by an island lower down the river. The ice below,

borne up by the ocean wave, sent back the water swelled by a descending current loaded with sheets of ice, of a magnitude and weight sufficient to have borne away the bridge before them, had they not been kept in check by the opposing tide. Thus the agglomerated mass of ice was forced up, and the waters with it, above the walls of the town in many places, and over the part of the bridge at which the passage of the king was stopped. In the lower parts of the town the inundation reached to the eaves of some of the humbler houses, filled with few exceptions the narrow streets, and hid the first and in some cases even the second stories of the higher habitations, amongst which was the palace itself. To the south and west the town resembled the *fantastic rocks of the Simplon rising out of the glaciers, and lighted up here and there by the torches of exploring travellers*:—to the north, far as the eye could reach, an icy lake carried on its surface myriads of white and ever-changing glacial groups, to which the soft light lent the strangest and most unearthly forms. Here and there, where torches were carried, their lurid gleams contrasted singularly with the silvery subdued light of the moon, and added to the wildness and terrors of a night which the then capital of Scotland carried long in its remembrance."

The fancy of describing Scotland by Savoy is very unlike Scott. But the allusion to the Simplon offers stronger evidence against the assumed authorship. M. Cabany represents 'Moredun' as "the Romance describing elder manners," announced by John Ballantyne in his letter to Miss Edgeworth, under date of 1814. An apt suggestion, but not a happy one. Will M. Cabany tell us how Sir Walter Scott, in 1814, could know anything about "the fantastic rocks of the Simplon"? Was the Simplon at that time—before the peace—known to English travellers?

Again, how unlike the ordinary talk of Scott's heroes is the following oration in a grotto, with which the second volume of 'Moredun' opened!—

"When the different parties had gone off on their several missions, the chief took Moredun aside into a grotto overlooking the stream, and after they were seated, addressed him thus:—'I will not pretend, Sir Robert de Moredun, to be ignorant of or insensible to the annoyance thou must have felt yesterday, and must still labour under to-day, at being so suddenly snatched from the proper sphere of thine occupations and devoirs; but, I hope, ere we part company, thou mayest think thyself recompensed for the delay, and rewarded for the patient and courteous manner in which thou hast conducted thyself under this trespass on thy patience and time. To convince thee in some measure that I have not done so—for Godfrey acted by my express injunctions—without being actuated by better motives than mere caprice, I must tell thee that, for reasons which cannot be made known at present, but which thou mayest be informed of afterwards, I take a deep interest in thy welfare, and am not ignorant of what hath happened of late at the Scottish court, not even of that which they are at present the most anxious to hide."

Thirdly, if the minstrel of 'Allen-a-dale,' and 'The Coronach,' and 'County Grey,' ever wrote the following namby-pamby, he did well to give away his MS. to his "daughter Anne," and almost deserved the honours of disinterment by M. Cabany:—

"A sweet voice from the chamber nearest the gallery, of the adjoining house, seemed to respond to his meditation, accompanied by a lute, thus—

Is it fear which keeps thee veiled,
Is it fear which makes thee fly,
Timid dove?

No rude hands have thee assailed,—
Can it be love, then, makes thee shy?
Yes, 'tis love.

—Godfrey, who knew the stanzas, took up the next couplet, and sang—

Why should gentle love alarm thee—
Love with wings like thine so bright,
Gentle dove?

'Neath its plumage what could harm thee?
Is it love that shuns the light?

—The refrain was given from the room—

Yes, 'tis love."

Can any evidence be more complete than such as the above passages from 'Moredun' furnish? There is a thing called "style," by which an author may be detected as surely as a painter may be known by his colour. This thing even palsy could not wholly destroy in the glorious veteran, when he toiled, as a dying man, to complete 'Count Robert of Paris' and 'Castle Dangerous.' By this, we were enabled to affiliate 'The New Timon,' even at the moment its parentage was steadily disclaimed by its author. By this, we ventured to indicate 'Cecil' as the work of Mrs. Gore, in defiance of every rumour, asseveration, and "certain intelligence," which assured the town that 'Cecil' owned an origin far more mysterious. By this, we are constrained to believe—despite M. Cabany's attestations, his siftings of evidence, and assertions of authority to decide such points—that Sir Walter Scott had no hand in 'Moredun.'

Sussex Archaeological Collections, relating to the History and Antiquities of the County. Published by the Sussex Archaeological Society. Vol. VII. J. R. Smith.

THERE is no local association of antiquaries more flourishing, or that deserves to be more flourishing, than that of the county of Sussex. It includes among its members, not only most of the nobility and gentry of that part of the kingdom, but others who have no connexion with it, beyond the general interest they feel in matters that are investigated, and questions that are discussed, in the annual volumes published under the care and sanction of the Society. On several previous occasions we have been glad to notice those volumes, always with approbation more or less; and having gone through that which has just been put forth for the past year, we can say that it in no respect falls short of those by which it has been preceded. If we have now and then felt called upon, heretofore, to point out a mistake, or to supply an omission, that course by no means detracts from the general excellence of the papers, which have often the more attraction, if not the more merit, because they are not the productions of habitual and experienced writers, who too frequently avail themselves of their skill to give importance to trifles, and to cast a gloss of novelty over topics sufficiently hackneyed.

Mr. Blaauw is an excellent secretary in more ways than one, for he is not only active in promoting the objects in view, by stimulating the members to research and exertion, but he has a considerable fund of what we may term remote knowledge, and a discreet pen in making it available. He has four papers in this volume, and though he is a little too apt to dwell on heraldic details, he shows considerable versatility, and makes up for the deficiencies of one subject by the superabundance of another. He has good supporters and seconders; and by the soberness of his own views and manner of writing checks the rather inconsistent flippancies of some of his younger contributors. His article 'On the Ornamental Brickwork at Lauhton Place' is his best; but his other essays, 'On the Effigy of Sir David Owen,' 'On the Tax-payers of Arundel,' and 'On the Monasteries of Sussex,' have their separate recommendations.

The place of honour in the present publication has been assigned to Mr. W. D. Cooper, who gives a rather interesting etymological dissertation 'On the Retention of British and Saxon Names in Sussex.' He observes, that—

"Even in Saxon times this district remained comparatively untouched by the Danes and the Northmen. Whilst Kent on the one side, and Hampshire, Dorsetshire, and Devonshire on the other, were attacked and devastated again and again; whilst the Isle of Wight was more than once occupied by the Danes, who drew their supplies in 998 from Sussex and Hampshire; whilst the Limene and the Thames were entered by the hostile fleet and the remains of one of the Danish vessels, discovered a few years since near Appledore, attest the accuracy of the account given in the Saxon Chronicle of the landing of the Danes in 893 at the very verge of East-Sussex: the district around Chichester alone contains records of Danish occupation, and the only town in Sussex in which a Danish settlement seems to have been fixed is *Hastings*; there is no record existing, which shows that Sussex generally was ever occupied by the unbelievers, and there are only very slight evidences of any serious attempt by the Danes to subdue the Saxons occupying the Downs and the Weald of Sussex."

Hence, after some further introductory observations, he proceeds with his subject geographically and topographically; and nobody who was not well acquainted with the whole district could pretend to compile such an accumulation of names of places and persons of British and Saxon origin. There is a good deal of fancy in some of these appropriations; but, looking at the result, it really is surprising how little alteration has taken place during the lapse of from twelve to fifteen centuries.

Mr. M. A. Lower's 'Memorials of Seaford' evince great industry and considerable research, and the materials are put together with ingenuity, but they are too numerous; there could have been no difficulty in assorting them into subjects, or in separating them into periods. On p. 94 Mr. Lower has inserted the oath administered to the grand jury of the hundred, anterior to the reign of Henry the Eighth; and, as the English is ancient and obscure, he has accompanied it by what he terms a translation in modern language. Here, we may remark, that the translator has rendered his task more difficult by not having used a good copy of the original. We will give two instances, where the transcript of the oath must have been defective. In one place it refers to the punishment of persons who clip the king's money or "counterfeth the kyngs senechal":—this Mr. Lower renders "who oppose the king's steward"; but it seems clear that the word *seal* must have been mistaken for the abridgment of the word "senechal," and that the infiction was intended for those who clipped the king's money or *counterfeited the King's seal*. Just above, "conceit tresun" ought to be *conceit treason*; and, further down, Mr. Lower was obliged to leave a blank for a version of "hoystroppers," because he could make nothing of it, when, in fact, the decipherer was unable to read *horstoppers*—i. e., horse-troopers or highwaymen, who robbed at night. These defects are not to be charged so much against Mr. Lower, as against the person he employed to copy the relic. His paper, on the whole, is one of much local value and interest.

History of My Life—[*Histoire, &c.*]. By George Sand. Feuilleton of *La Presse*.

SINCE we last noticed Madame Dudevant's 'History' [*ante*, p. 345], the chapters added to it have contained only a moderate portion of such matter as the English care to read: and among this we have no study of character approaching to that of the tough and homely Priest whom we then presented to the reader. The section at the close of which we again meet the French Lady is mainly devoted to the history of her heart and affections,—to explanations of the manner in which her devotional aspirations were

kindled, calmed and modified into what she now accepts for devotion,—and to apologies for those eccentric manners which subjected her, even before she was married, to reproach and animadversion. These changes and circumstances are narrated by aid of recollections so methodical, conversations so minutely reported, as to give the 'History' the air of a romance. It is noticeable that while, on the one hand, Madame Dudevant is so unnaturally explicit, on the other she becomes more and more capriciously mysterious as the tale proceeds, throwing every object into shade or sunshine, with an artist's rapidity of hand, for the purpose of self-exhibition or self-commendation.

Most of all does her plan of reckless disclosure, accompanied by reservations yet more damaging, strike us as strange and painful, when applied, as it is, to the character and proceedings of her own mother. For this wild and wayward woman Madame Dudevant professes herself to have always cherished a romantic and impassioned affection. The child Aurore (who as a young wife was to write 'Lelia') is described by herself as having early made election betwixt the natural genius of her mother and the courtly *esprit* of her grandmother,—preferring the former. For a time after the death of Maurice Dupin, the two ladies lived together on the family estate of Nohant, agreeing about as ill as mother-in-law and daughter-in-law are apt to agree. At length they determined on a separation. The young widow was to return to Paris, leaving her daughter behind her as the recognized heiress of the elder gentlewoman, to be trained as a young lady should be trained. According to our 'History,' Mlle. Aurore was thrown into a passion of high-minded despair by this separation. She despised money—she hated the idea of accomplishments—she was as ready to trample upon coronets and orders as the English lady who is said to exact the performance of such a humiliation from all the titled folk who cross her threshold. She longed to run away from her grandmother with her tiresome circle of old Countesses; she would help her mother to keep a shop, or to work with her hands; she would take up any plebeian and practical mode of life, if only herself and her parent were not separated. These enthusiasms, however, by no means suited Madame Dupin the younger, who seems to have been as willing to disencumber herself of her daughter as the latter was eager to cling to her. The girl was soothed and amused with promises, and left at Nohant under the care of her grandmother. The old lady's adoption of her grandchild proved no sinecure. Aurore was sullen, rebellious and lawless, inaccessible to discipline or affection. It was necessary to explain to her in what light her mother was regarded by the family and by the world,—and accordingly the old lady made the revelation. But the grandchild (to believe Madame Dudevant) seems even then to have been able to analyze what was told her with the acuteness and toleration which are illustrated and preached in all her fictions; and so recalcitrant did she continue to be, that other methods of "reducing the absurdity" of her irregular habits and unequal spirits had to be tried. The French system of convent education was thought of:—Mlle. Aurore was placed in the English Convent at Paris, at that time a place of Catholic education high in European repute, where the ideas of certain English ladies—now circulating in the world of London fashion—were taught "how to shoot," and their manners received the due touch of French grace—the required varnish of French polish.

This part of Madame Dudevant's history is too dull and too puerile to interest the general

reader; but the student of character will trace throughout it that steady spirit of self-exaltation which seems the settled purpose of this narrative. The 'Memoirs' of Madame de Genlis were frivolously, frantically vain, in the claims on wonder and regard asserted by their writer. Our own Fanny Burney, most demure of the demure, least conspicuous of the "conspicuous," exhibited in her 'Diary' a shy but solid sense of her own shrewdness, sweetness and spirit. But neither the Authoress of 'The Palace of Truth,' nor the Authoress of 'Evelina,' the two antipodes of the

—large-brained woman and large-hearted man

(as Mrs. Browning has styled *George Sand*),—was more self-conscious,—more resolute to recommend herself,—more quietly astute in "marking every trick" to her own advantage,—than is Madame Dudevant. There were plays in the English Convent:—she managed them,—she made them something quite different to what boarding-school plays have ever been, before or since. There was a poor lay-sister,—as superior a saint, in her way, as Miss Brontë's *Helen Burns*, in 'Jane Eyre,'—but who was homely, and ugly, and ungracious. She penetrated the homeliness, and ugliness, and ungraciousness,—worshipped the sanctity,—and took the sister to her heart. During her convent-residence, too, Mlle. Aurore had ecstasies, visions, convictions. She would have taken the veil, had she been allowed;—and only mitigated her devotional asceticisms at the bidding of an admirable Jesuit, her spiritual director,—à propos of whose candour, justice and gentleness she finds occasion to say handsome things of Jesuitism, such as, coming from so vehement a Liberal, may perplex those who have not studied the elastic and incoherent system which herself and congregation accept for code of faith and morals. From the convent, Mlle. Aurore was taken back to Nohant—to be married, according to the usage of the *ancien régime*. But here, again, something more than ordinary was arranged for her by her star. Her grandmother fell sick:—became partially imbecile. This circumstance placed Mlle. Aurore at the head of her grandmother's household, to the management of which she was perfectly equal—according to her own report. But her better sense, in despising forms, ordinances, and established modes of attire, subjected her to antipathy, to insult even, from her country neighbours. She was given up, by the gossips of La Châtre, as "no better than she should be,"—and on the occasion of this verdict, and of the impertinence which led to it, she reports a long philosophical argument, held by her and M. Deschartes, the family friend and preceptor,—with as nice an arrangement of *pro* and *con* as distinguishes the most didactic pretence at real talk which may be found in Miss Martineau's 'Illustrations of Political Economy.' After a period of decay, long-protracted enough to test the devotion of Mlle. Aurore, Madame Dupin died:—conforming, outwardly, to all the solemn ceremonies of the Roman Catholic Church; but accompanying the rites with a running commentary of reserves and remarks, by which she saved her philosophical consistency with those who could understand her, and for whose benefit she had been used to criticize Priestcraft, with all its superstitions.

On Madame Dupin's death, Mlle. Aurore's mother thought it proper to claim her. Time, the fading of beauty, and the irregular and obscure life which this strange person had led during some years of her widowhood, had made her more intolerable than ever. After saying many fine things in general concerning her mother's changes of humour, Madame Dudevant goes on with facts and traits.—

My mother [says our historian] had need of violent emotions; and though her life had been steeped in them, they had never been enough to satisfy that sort of strange and fatal hatred which she had conceived for repose of body and mind. She must for ever be refreshing the agitated atmosphere in which she lived by new agitations,—by changing her residence,—by quarrelling and reconciling herself with some person or some thing,—by going to pass some hours in the country, and then hurrying back into town to get rid of the country,—dining at one restaurant after another,—destroying and replacing her *toilette* from head to heel every week. . . . She would buy, for instance, a bonnet, because she thought it charming. The evening of the day she bought it, she would find it hideous,—take off the ribbons, and then the flowers,—take out the lace,—and change the arrangement with readiness and taste. Her bonnet would please her all the next day. But the day after, there must be another radical reform,—and so on, for some eight days, until the unlucky bonnet, always in a state of metamorphosis, became totally indifferent to her. Then she would wear it with the utmost disdain, professing that she did not care what she put on,—till the fancy should seize her to buy another new bonnet!—Her black hair was still very fine. She got tired of being a *brunette*, and put on a *blonde* wig; yet by doing so she could not manage to disfigure herself. She took a fancy for herself as a *blonde* for a while,—then she abused herself for being flaxen, and chose to be bright chestnut. Presently she returned to ashey-pale locks,—then went back to her own mellow black hair,—and this to such purpose that I saw her with different hair for every day in the week. This childish frivolity did not exclude laborious occupations and very minute domestic cares. She had her own delights of imagination, and would read the romances of M. d'Arlincourt with positive frenzy—far into the night;—but that did not hinder her from being astir at six in the morning, to begin anew her *toilettes*, her excursions, her needlework, her merriment, her despair, and her fits of passion.

This tumultuous woman (to borrow the epithet which Wordsworth applied to a Transatlantic heiress,) had not long resumed the charge of her daughter, ere, between the two, there was acted one of those scenes of confession or counsel, the record of which recalls the *Martineau* dialogues. The mother was candid, the daughter was Christian; and reasoned with her parent just as Madame Dudevant used to expatiate in her novels on points of faith and forbearance, with more eloquence than logic. Mdlle. Aurore, however, could not secure any permanent ascendancy over the wild woman—who spoke to her as "*Sainte-Tranquille*," and who spoke of her as "a pedant," and "strong-minded" and original,—discharging against her a volley of reproof, on the authority of the malignant gossip which had been transmitted from La Châtre:—compelling her to quarrel with the relations under whose tutelage she had been placed—accusing Deschartres of dishonesty and speculation in the administration of the old lady's estates—and committing as many violent and unreasonable excesses as a semi-savage creature bent on making a sensation could commit. Such people, however, as Madame Dupin exhaust themselves by their own vehemence. After a time she found her daughter "too much for her." One fine day, becoming weary of Mdlle. Aurore, just as she was used to become weary of the six-times-trimmed bonnet, she took our heroine into the country to pay a week's visit to some friends, and left her there four or five months. This new scene was a fine villa of the time of Louis Seize in the *pays de Brie*, about two leagues from Melun. The hostess, Madame Roetters Duplessis (who had married her uncle James, a captain of *Chasseurs*), and the host at once "took mighty" to this neglected girl. James and she presently came to one of the wonderful explanations which abound in this curious

'History.' He assured her that both he and his wife were interested by her unhappy look—that the best thing which could happen to her would be a discreet marriage—that her present abode offered many advantages in that respect, seeing that many young people were coming and going—and that he would take care, during her mother's absence, that she should not fall into bad hands. And many suitors did come accordingly; and most did go as they came, being dismissed, we are assured, by our heroine, with a generosity and considerateness which would have done honour to *Harriet Byron* herself. But the river was nearing the precipice Matrimony. Ere we are swept on to this, however, we must stop for the sake of what may be likened to a flower on the bank—a bright character of a famous French woman, encountered when she was a child by Mdlle. Aurore, and thus happily touched. No musical person need be reminded that Mdlle. Lœisa Puget was for years one of the most popular *romance* composers of France, and that her '*Mauvais Cœur*' (a one-act *opérette*) kept its place at the *Opéra Comique* of Paris longer than any musical work by a woman has ever kept the stage.—

Since I have mentioned Lœisa Puget [says Madame Dudevant], of whom I lost sight after two or three years, I must devote a *souvenir* to this extraordinary child, who, when I knew her, had hardly come to girlhood. She was then some years younger than I, which made so great a difference that I cannot now recall the intimacy which we then struck up without astonishment. Yet certain it is, that she was the only creature with whom I could sometimes talk of literature and art while I was at Plessis. She was endowed with a remarkable precocity of intellect, and showed, at once, a surprising cleverness and a remarkable indolence in all her studies. She was, I imagine, a victim to her "*facility*." She understood everything in a trice, and at once digested all literary and musical ideas. Her mother had been a singer in the provinces; and though her voice was broken, could still sing admirably when she consented to allow herself to be heard in a small society. She was also a very good musician, and used to torment Lœisa to study in earnest, instead of improvising at random. Lœisa, who was fortunate in improvisation, paid no attention whatsoever to the mother. She was a terrible child, much worse to manage than any of the Plessis children. Pretty as an angel, full of quaint answers, she managed to get herself spoiled by all the world. I think, too, that she must have spoiled herself by her readiness in contenting herself with her facile ideas. The works she has produced are gay in purpose, spontaneous, happy in rhythm, clear in colour, perfectly rounded as to form,—qualities carrying off the common-place of the style in which they are written. But I, who recollect more about her than she, possibly, imagines, . . . know that she has in her much more than she has ever given out; and if I were to be told that, retired as though she was forgotten in the provinces, she had produced some works more serious and thoughtful than her old *chansons*—were they still *chansons* (for form and dimension have nothing to do with the quality of the work)—I should not be in the least astonished at an immense progress made by her.

Among the persons to whom Mdlle. Aurore was handed thus unceremoniously by her mother was an eccentric, meddling old bachelor; one M. Stanislas Hue, than whom a more mean and troublesome person could hardly be conceived. A dull joke of his was the word of fate to the misunderstood and neglected girl. M. and Madame Duplessis came up to Paris, and brought with them Mdlle. Aurore,—taking her duly the round of *cafés*, theatres, and other resorts of good company and marriageable youths—and allowing her, half in jest, half in earnest, to call them father and mother.

One evening [says the 'History'] we were taking ice at Tortoni's after the play, when my Mamma Angele said to her husband, "Why, here's Casimir!" A thin young man, elegant enough, with a gay ex-

pression of countenance and a military bearing, joined them to shake hands and answer their eager questions about his father, M. le Colonel Dudevant, who was much loved and respected by the family. He sat down beside Madame Angele, and inquired in a low voice who I was. "My daughter," was the answer.—"Then," continued he, still speaking low, "is that my wife that is to be? You know you have promised me your eldest daughter; I thought it would be Wilfrid, but as this one seems of an age nearer my own, I will take her if you will give her to me." Madame Angele began to laugh; but this pleasantry was a prediction. Some days later Casimir Dudevant came to Plessis, and entered into our children's parties with a gaiety and eagerness which I could not but conceive argued well for his character. He did not court me—which, indeed, would have troubled our careless life—nor even thought of it. A quiet comradeship was established between us,—and he would say to Madame Angele, who had long been in the habit of calling him "son-in-law," "Your daughter is a good fellow," while, in my turn, I would say, "Your son-in-law is a fine boy." I don't know who encouraged us to carry the pleasantry on. Father Stanislas, determined to get some mischief out of it, cried to me, when we were playing at *barres* in the garden, "Run after your husband!" Casimir, excited by the game, shouted in turn, "Set my wife free there!" So we came to call one another "husband" and "wife," with as little awkwardness or passion as the children, Norbert and Justine, could have had in using like names. One day, Father Stanislas having said some impertinent thing about the matter in the park, I put my arm under his, and asked the old bear why he wished to give a bitter turn to such insignificant trifles.—"Because," replied he, "you are mad when you fancy that you are going to marry that young man. He will have sixty or eighty thousand *livres* for income; and certainly he does not want you for his wife."—"I give you my word of honour," said I, "that I have never, for a single instant, thought of him as a husband; and since a pleasantry, which would have been in bad taste if it had not been carried on among persons so correct (*chastes*) as every one here is, can be turned into earnest by wits so cross-grained as yours, I shall desire my *papa* and *mamma* to put an end to it at once."

Accordingly, Mdlle. Aurore did make the request to M. Duplessis; but *Papa* James did not accept her scruples. He told her that Father Stanislas doted when he talked of the marriage as impossible. On the contrary, it might be, or it might not be; but, if it *should* be, it would be no bad match for either:—and so the two went on playing in the garden, and, by pretending to no love, came (as many a youth and maid in a comedy have done) to the point at which the youth said "*pray*," and the maiden said not "*nay*." Family connexions began to arrive,—due introductions were made; Madame Dupin came from Paris to survey "the intended," was struck by the gentlemanly manners of the old Colonel, M. Casimir's father, and went back, being for once, apparently, laid out to behave reasonably. Then reciprocal arrangements about fortune began to be talked of, and all was going on to admiration, when, at the end of a fortnight, my mother fell like a bomb amongst us all at Plessis. She had discovered that Casimir, among other disorders of his life, had been for some time a waiter in a Parisian *café*. Where she had fished out this trashy rumour I have not an idea. I think it must have been some dream of the night before, which she had persuaded herself, on waking, to fancy was a real fact. This grievance was received with a laughter which threw her into a passion. James took the pains to answer her seriously,—to assure her that he had never lost sight of the family Dudevant,—that Casimir had never fallen into any irregularities. Casimir, in his turn, protested that he should not be ashamed to have been a waiter in a *café*; but that, having only quitted the military school to make a campaign as sub-lieutenant, and having only left the army, on furlough, to take his degree at Paris,—living with his father, on a good allowance, or following the campaign like

a young man of good family,—he never could have had, during eight days, during twelve hours even, leisure to play waiter in a *café*. She became obstinate,—pretended that they were tricking her,—and getting me aside, burst out, in the most insane invectives, against Madame Angele, her manners, the tone of her house, and the intrigues of the Duplessis, who drove the trade of marrying heiresses with adventurers, in order to get bribes and perquisites, &c. &c. She was in a paroxysm so violent, that I was alarmed for her reason; and to divert her attention, I told her that I would pack up at once, and depart with her there and then: that at Paris she could obtain all the information which she professed to wish for, and that until she was satisfied we would not see Casimir again. She became calm immediately. "Yes, yes," she said; "Come! let us pack up." But my packing had scarce begun, when she said—"On reflection I will go; I do not like this place. You stay, then; I will find out what I want to know, and inform you what I learn." And away she went that very evening.

There is no reading the above without remembering the exclamation—"This looks not like a nuptial!" So tepid a courtship, prosecuted in such squally weather, was hardly likely to conduct a phlegmatic gentleman and a transcendental young lady to the haven of a peaceful domestic life. Middle. Aurore and M. Casimir managed to weather the tempests raised by Madame Dupin, who retained her antipathy for her son-in-law elect, because the shape of his nose displeased her. She proved to the last troublesome in the article of settlements,—though unable to resist their resolution to be married. The next entries in the 'History,' following those which concern the marriage, announce disparities. They tell of the young husband away, or, when at home, establishing an order which was detestable to his better half,—they confess that the young wife was either as freakish as a child, or else morose, self-concentrated and gloomy. Among these "disparities" we take leave of Madame Dudevant for the present,—by no means sure that she will not, in future chapters, break the resolution announced in the opening of her 'History' [vide *Athen.* No. 1407] of saying nothing concerning her partner. On the contrary, we fancy that with the same angelic and damaging candour, which she has employed in "showing up" her mother, she may work out her "solidarity" theory by "showing up" her husband.

OUR LIBRARY TABLE.

Widow-Burning: a Narrative. By Henry Jeffreys Bushby, Esq., Barrister-at-Law. (Longman & Co.)—Mr. Bushby, who was for three years assistant to the President in Majpootana, contributed to the *Quarterly Review* a paper on the Hindoo rite of Suttee, which paper he has now reprinted with some additions. Suttee, or as it should more correctly be written Sati, signifies simply "a virtuous woman," "one who completes a life of conjugal fidelity by Saha-gamana—accompanying her husband's corpse." The word, however, has come to designate the cremation of a widow with her husband's dead body; but Mr. Bushby has preferred to give his *brochure* a name more generally intelligible to the English ear. It is a singular fact that the barbarous custom of widow-burning arose in the first instance out of a corruption of the text of the Rig-Veda. By substituting the single word *agnih* for *agryh*, a precept to lead the widow, after her husband's obsequies, to her dwelling, was changed into one for her cremation. This mistake has been clearly proved by Prof. Wilson in a paper read before the Royal Asiatic Society. But so long ago as 1829 Col. Tod had pointed out the inconsistency of Suttee with other precepts of Hindú law. The difficulty was to convince the natives of the error. Various injudicious attempts to induce them to lay aside the inhuman practice led to an increase of zeal on their part in supporting it. At last in 1834, Col. (then Major) Ludlow, political agent at

Typore, succeeded by the most dextrous tact and management in persuading some influential members of the Regency there to abolish the rite. The example of Typore was followed by other Rajpoot States, and, as these hold a proud pre-eminence among the great Hindú nation, other conversions rapidly followed, so that now but a comparatively small extent of country remains in which the new principle has not spread. This movement, of infinite importance in itself, acquires new weight from the consideration, that after the capture of this one bastion of Hindúism, the whole citadel may be expected to fall ere long. Such is the outline of the facts with which Mr. Bushby has dealt. His style is lively and agreeable, and he has handled his interesting subject with much ability.

The Exile: a Tale of the Sixteenth Century. By Phillip Phosphorus. (Bosworth).—"The Exile" contains the first great requisite of a story:—it is amusing. Its probability, or possibility, is another matter. In the *naïve* unconsciousness of difficulties, and the childish reliance upon the reader's good will, we are carried back to the nursery legends of the days of our youth; and it is written with an evident sense of enjoyment, which of itself creates an interest. Of course, as a picture of the manners and mode of thought in Germany during the Revolt of the Netherlands, it can stand no criticism: 'Thaddeus of Warsaw' and 'The Scottish Chiefs' are historical documents in comparison. The villains of the story are of the true old-fashioned kind, and the good characters all speak and move like so many Sir Charles Grandisons;—even the Grand Inquisitor of Valladolid, before whose tribunal the hero has been brought by the machinations of his enemies, dismisses him "with a polite bow," and the assurance that "he is at perfect liberty to take his departure when convenient to himself"! He also directs that all the money and effects in the possession of the prisoner shall be restored, and allows the jailer to deliver him "two letters, with their seals intact"! All the incidents proceed through the book in the same jaunty way to a happy termination, which certainly spares the reader any great expenditure of anxiety. There is talent in Phillip Phosphorus, and we expect he will do much better things, but he needs study and practice.

The Pride of the Mess. By the Author of 'Cavendish.' A naval novel of the Crimean War. (Routledge & Co.)—Mr. Routledge certainly gets up his "original novels" in the form and type most certain to repel fastidious readers. No one, looking at this book without previous knowledge of the series, would expect to find anything good in it. Nevertheless, those who begin to read 'The Pride of the Mess,' will be very likely not to lay it down until they have got to the end. It has the great virtue of a novel,—it is amusing and is readable (if people are not blinded by bad print). When they have come to the last page it is probable they will grow critical and declare they have read every incident before in the letters of "our own Correspondent,"—which it is very likely they have. Nevertheless, an individual interest is given to the scenes in the person of the young hero, who before he is three-and-twenty goes through more adventures, performs more wonderful acts of heroism, and makes more hair-breadth 'escapes' than would have sufficed to make the reputation of all the Knights of the Round Table, if they had been fairly divided amongst them.

My Brother's Keeper. Reprinted from 'Excelsior.' (Nisbet & Co.)—"My Brother's Keeper" is about the least satisfactory reprint we have seen of this style of American story. It is full of sickly religious sentimentalism and affectation, which, besides being extremely tiresome, is liable to mislead those who may in their simplicity be inclined to look for the same wonderful results from the same means. Real religious life is not found amenable to texts and hymns, nor do these afford support to sorrow and anxiety, any more than in actual life the best advice and the wisest apophthegms avail to assist a sore heart to bear its burden. The idea of 'My Brother's Keeper' is good, and it is to be regretted that it should have been spoiled in the handling. A young girl devoting her life to reclaim her brother from question-

able courses, might have been made not only interesting, but inspiring. It required, however, great skill and judgment in the author, and, above all, common sense,—and the story bears trace of none of these things. Rosalie, the heroine, is ineffably tiresome; she preaches without mercy, and wears a certain sweet victimized look of patient perfection which must have been unspeakably aggravating to any mortal brother. This offending brother is the only character that excites a particle of sympathy throughout the book; he has to endure not only exhortation, in season and out of season (generally out of it), but he has also to see himself treated with the utmost sweetness as a reprobate, and to have all his whims studied and indulged, in the same way that condemned criminals are allowed to choose their own viands on the day of execution. We consider that the way in which he is represented as enduring this state of things is admirable, whatever the rest of his conduct may be! The story itself is meagre and sketchy; the reader is led on in the hope of an incident, and meets with long dialogues inclosing a text or the verse of a hymn by way of kernel—in the same way that we sometimes begin to read a poem on a promising theme and find ourselves drop at the end into a pot of "Warren's Jet Blacking!" We are severe upon this book because we consider the subject is far too good and too important to be exposed to ridicule by overlaying it with twaddling sentiment.

The Planetary Worlds: the Topography and Telescopical Appearances of the Sun, Planets, Moon, and Comets. By James Breen. (Hardwick).—It has not often happened that we have met with a small book containing so large an amount of valuable information conveyed in a pleasing manner as 'The Planetary Worlds.' The chapters devoted to the physical condition of the sun, and to the general character of the comets, are, in this respect, especially remarkable. The work is illustrated by plates engraved by the author himself. The drawing is correct, but the engraving is coarse and ineffective. We recommend this work to young people desiring some acquaintance with the worlds beyond our own.

Coal-Mining: investigated in its Principles and applied to an improved System of Working and Ventilating Coal-Mines. By Joseph Marlor, Sen., Oldham. (Bartlett).—Mr. Marlor has a pet scheme for ventilating coal-mines, and this book is devoted to its development. There are some few remarks in it on the present modes of working the coal which, as the result of experience, are of value; but, generally, the work contains little that is new or interesting beyond the circle of professional readers.

The Photographic Primer. By H. Cundall. (Cundall).—Here is a "very primer" of photography, which may prove useful to persons who have everything to learn. These photographic books are far too numerous. Every trader in cameras or photographic chemicals appears to have grown learned in the art, and, what is far less endurable, imagines he has a mission to write for the instruction of his customers. What necessity is there for the multiplication of indifferent works?

Vanity's Victim: a Comedy. (Nottingham, Rawson & Richards).—We are disposed to imagine that 'Vanity's Victim' in his most perfect type must be the author who publishes plays such as this. But the anonymous writer with whom we are dealing seems to vibrate betwixt visions of presenting himself as another Congreve, or as a new Sheridan Knowles, going from prose to verse, and from verse to prose, with a versatility which is as artless as it is charming. With his wit we will not trust ourselves; but the reader shall judge of his sentiment as measured out "in lengths," by the following new lines on an old subject.—

Bertha. No, no.
When a man, from the love he bears a woman,
Tells it to her he loves, he pays her then
The highest compliment she can receive,
The utmost adoration man may offer—
The homage of the heart; and, wanting which,
The bended knee were fulsome mockery,
The honied words a bitter sarcasm.
Nor are men weak when they admit they love;

Rather, they own a feeling then that casts
A radiance over them and all that theirs,—
Their thoughts, their aspirations, words, and actions,—
That tempers till it makes ambition noble;
(For when it loves, it ceases to be selfish;)
An influence that enlarges our affections—
Till loving one, we are for that one's sake
Benevolent to all,—whose magic spell
Sweetens the words till they become like those
Used by the bright inhabitants of light.
—The force of 'Vanity's Victim' is as racy and
bright as its feeling is gentle and delicate; and its
quality may, perhaps, be inferred from the passage
extracted above.

*Sisters of Charity, and Some Visits with them;
being Letters to a Friend in England.* (Masters.)
—This is a well-intentioned little book, and is
intended to press on the attention of the English
public the question of the organization of charity,
especially as regards the exercise of female bene-
volence. There are many lively and interesting
details given of the practical working of the out-
of-door orders of charity in France. The spirit in
which the book is written is good and sensible,
and especially urges the necessity there is that
those who desire to devote their time or their
money to objects of charity and benevolence
should learn how to apply their means to the
best advantage; for charity is a science as well
as a virtue, and is no exception to the rules of
common life. It cannot be taken up on the spur
of the moment, but requires patient learning and
discipline—an apprenticeship—as much as any
other art. Amateur charity, except for the good
will it indicates, is, to all practical purposes, of as
little value as the general run of other amateur
performances:—only it is more mischievous,—it is
a more precious thing spoiled or run to waste.
What John Kemble once said of his own pro-
fession holds good for all who take up any calling
without the necessary training:—"No amateur
actor I ever saw would be worth eighteen shillings
a week!"

The War pamphlets form a body of fierce and
pungent crimination. They resemble the separate
counts of a great indictment,—one impeaching
the Cabinet of France,—another asking for a
verdict against Prussia,—a third charging the
English Government with high crimes and misde-
meanours,—and a fourth imputing recklessness,
without daring, to the Earl of Lucan. A more
militant series of these writers, the Parthians of
the pen, has seldom defied before us. Most con-
spicuous, and most telling, is the memoir attributed
to Prince Napoleon, entitled *The Crimean Expe-
dition*. It is inaccurate and abrupt,—yet signi-
ficant and impressive.—Lord Lyndhurst's speech
On the Position and Policy of Prussia deals in
terms of more direct severity with the acts of
another Government.—Capt. White, in *The Govern-
ment and the War*, accuses the departments at
home of the neglect which has annihilated an
English army. Thus, we have three pamphlets,
of different calibre, against the belligerent and neutral
powers.—The succession is continued by Mr. John
Langford in *The War with Russia; its Origin and
Cause*, which divides its bitterness between the
Czars and the Quakers, though in a style not cal-
culated to damage either.—Rear-Admiral Scott,
in *Naval Reform*, makes a far more skilful use of
his opportunity. Every line is well aimed.—With
equal force and precision, "a Cavalry Officer"
reviews *The British Cavalry Action at Balaklava*,
in reply to Lord Lucan's defence of his fatal error,
which lost the Light Brigade.—The Queen's pro-
clamation of a fast is criticized by T. Binney in
*Illustrations of the Terribleness of God's Doings
towards Men and Nations*. Mr. Binney appends
an argument in favour of copyright in sermons.—
A theory on *The Reform of the Army* is explained
by a writer who discusses it in *Connection with that
of our Schools and Universities*.—Leaving such
practical topics in the rear, the Right Rev. Dr.
Southgate, of the American Episcopal Church,
examines *The War; its Origin and its Conse-
quences*.—Mistaking its origin, he is naturally
bewildered as to its consequences, describing it as
"purely a Christian question."—Cardinal Wise-
man's lecture on *The Future Historian's View of
the Present War* is by many degrees more in-
structive and philosophical. — As a political study,

however, M. Alexander Herzen's *Discourse*, deliv-
ered last February on the occasion of a revolutionary
anniversary, has more point and meaning than the
foregoing.—We had thought to find a similar sub-
ject developed in *Russia's Policy and Napoleon's
Prophecy*; but it is a mere advertisement.—The
remainder of our War miscellanies consist of an
excellent manual, by J. S. Erlam, late of the
Royal Engineers, *The Outlines of Military Por-
tification*,—and a useful *Glossary of Military
Terms*, intended as a *Handbook for Junior Officers*,
&c.—In contrast with these is the Rev. Mr.
Glover's *Poetry of War*, including rhapsodies,
criticisms, and compound epithets.

LIST OF NEW BOOKS.

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[ADVERTISEMENT.]—EXHIBITION OF ART-INDUSTRY
IN PARIS.—The ART-JOURNAL for JUNE contains an
illustrated Report of the most beautiful and interesting
contents of the Exhibition in Paris. THE ENGRAVINGS from
the ROYAL PICTURES in the ART-JOURNAL for JUNE are:—
'Portsmouth Harbour,' after C. Stanfield, R.A.; and 'Ariel,'
after H. J. Townsend. The Sculpture is 'The Nymph of
the Rhine,' from the statue by Schwanthaler. The Exhibition
of the Royal Academy and the two Water-Colour Societies
are noticed at full length; also articles on 'Kaulbach's
Illustrations of Shakespeare,' 'British Industries,' by Robert
Hunt, F.R.S.; 'The Exhibition of French Pictures in Lon-
don,' &c. &c.—VIRTUE, HALL & VIRTUE, 25, PATERNOSTER
ROW.

VOLCANIC ACTION.

At the present time, when Vesuvius is belching
forth its molten floods,—of which your Naples cor-
respondent has given us so graphic a description,
—it may perhaps add to the interest which your
readers take in the accounts of this sublime phe-
nomenon that they be put in possession of a few
remarks as to the true nature of volcanic action in
general,—the sublimity of the contemplation of
which appears to me to be so vastly enhanced
when we take a correct view of its real nature,
namely, that the floods of molten lava which vol-
canoes eject are, in truth, nothing less than remain-
ing portions of what was once the condition of the
entire globe when in the igneous stage of its early
physical history, no one knows how many years
ago!

When we behold the glow and feel the heat of
molten lava, how vastly does it add to the interest
of the sight when we consider that the heat we
feel and the light we see are the residue of the once
universal condition of our entire globe, on whose
cooled surface we now live and have our being!
But so it is; for if there be one great fact which
geological research has established beyond all
doubt, it is that we reside on the cooled surface of
what was once a molten globe, and that all the
phenomena which geology has brought to light
can be most satisfactorily traced to the suc-
cessive changes incidental to its gradual cooling
and contraction. If this one grand principle
be kept in mind, all the apparently complex
and perplexing phenomena which the present

condition of the earth's surface presents to our
contemplation disappear, and the nature of those
actions which have, through a vast succession of
ages and changes, given to its crust its present
character and aspect becomes comparatively simple
and understandable.

And, as before said, when we behold a volcano
belching forth its fiery floods, how vastly is the
sublimity of the sight enhanced when we consider
that in the molten lava we have before us a sample
of the present condition of the interior of our
globe, and also of what was the condition of its
entire mass during the earliest days of its physical
history!

In former times, when geological research had
made but little progress, volcanic action was
ascribed to some adventitious union of substances,
whose combination resulted in the development of
intense heat and violent eruptive action. This
notion as to the nature and cause of volcanic
action has been long since abandoned by all those
who have carefully studied the phenomena of all
classes of volcanic action. Volcanic action depends
on a great cosmical principle, and when rightly
considered, is an expiring phenomenon,—one whose
vehemence in early periods of the earth's history
was infinitely more tremendous, frequent and ex-
tensive than it is now, and is destined by the
lapse of time gradually to disappear as one of the
active phenomena of nature.

That the influx of the sea into the yet hot and
molten interior of the globe may occasionally occur,
and enhance and vary the violence of the phe-
nomenon of volcanic action, there can be little doubt,
but the action of water in such cases is only
secondary. But for the pre-existing high tem-
perature of the interior of the earth, the influx of
water would produce no such discharges of molten
lava as generally characterize volcanic eruptions.
Molten lava is, therefore, a true vestige of the
Natural History of the Creation, and, as such, is
held in the most profound veneration by, Yours &c.

JAMES NASMYTH.

Patriotic.

FOREIGN CORRESPONDENCE.

Florence.

PERMIT me a few words on the principal Floren-
tine sculptors. Santorelli has been usually ac-
knowledgeed as the chief,—though Costali would
now take the precedence. There were few things
in his studio but repetitions, yet, as they are of
works not generally known to the British public,
I may venture to describe them. The 'Concezione'
is a fine and exquisitely finished statue, the
original of which is in the Cathedral of Montpellier.
The figure is standing on a serpent, and the robe
which covers her head falls down in graceful folds
to her feet, being caught and supported half way
on her left arm. Every traveller who has spent
twenty-four hours in Florence must know that
Santorelli executed the noble statue of Michael
Angelo under the Colonnades of the Uffizi. He
has a repetition of this work now in his studio. I
do not describe what is so well known, and only
allude to it to observe on the exquisite finish which
is displayed in it,—the rich damask tunic—the
robe! It was only last year that he sent off his
portion of the great monument erected to Colum-
bus in Genoa. The cast of it remains. It is a
colossal figure, called 'La Forza,' and is crowned
with laurel; in her left hand she holds a club, whilst
her right rests upon her knee. A work now ex-
ecuting for the first time is 'Maddalena.' She is
seated on her left leg; the other is turned back-
wards. On the ground is a skull, and to her breast
she clasps a cross. There was a bust, half executed,
of Sir Walter Scott, who is canonized in Italy, and
a girl at her prayers, in very bad taste. She is
a little, premature, French coquette, with her hair
turned back, who seems to be saying "Am I not
very interesting!" Without rising to the sublime,
Santorelli is always classical, pure and elegant,—
and the finish of his statuary is not surpassed, if
equalled, by anything I have seen in Florence.
The drapery reminds me of that of some fine Greek
statues excavated at Cumæ some two years since.
There is not merely surface finish, but the interior

is as highly executed as the exterior. You may put your finger into a fold and coil it round. With all his merits, however, Costali is, perhaps, gaining upon him in the great race of Art. He is now at work on a large colossal bust of Charles Duke of Lorraine. The commission is for the descendants of the Duke at Paris. A grand national work now occupies much of his time, and will require two years more to complete. It is one of the four *bassi-relievi* for the great monument of Columbus at Genoa. The moment chosen for description is when the great discoverer has just landed and is about to plant the Cross. His sword is in one hand. On either side of him are six figures, twelve in all, besides Columbus, and they are in various attitudes, according to the passion which animated them. One is praying; another, on his knees, is kissing the hand of Columbus, and asking pardon. On the further left stands the notary, in his long robe, reading the form of taking possession. As yet, this splendid *rilievo* is only in cast. A beautiful group, and made more interesting from the history connected with it, is 'Columbus presenting America to the World.' She is on his left, dressed in an Indian costume, and there are three other female figures, clasping hands,—due attention being paid to their geographical relations. He turns his back on Europe and Asia, as though he were facing the New World. The idea is good, and it was offered to the Committee at Genoa for the erection of the monument as a centre-piece. However, in a fit of economy, it was voted too expensive, and rejected. Subsequently, some brethren of the art cast some slights upon its merit,—when the Grand Duke took the matter up, ordered it to be cast in bronze, and placed it in one of the great galleries here—if I remember Costali aright—in the Pitti Palace. I have given the anecdote as having some interest in connexion with Art. The group has never, I believe, been executed in marble. There is in his studio now executing for Mr. Crawford, an Englishman, a repetition of his beautiful statue of 'The First Grief.' This is the third he has executed: the first was for a Milanese nobleman, and the second, which the artist considers his best, for Lord Rendlesham. A beautiful girl has just received intelligence of her first sorrow. Nothing can equal the overwhelming depth of grief expressed in the countenance, or the utter abandonment to her sorrow, by the drooping of the hands and the loose manner in which she holds her letter. In Lord Rendlesham's statue it has already fallen to the ground, which gives, I think, much more expression to the idea.—Before leaving the Italian sculptors, let me say that, so far as I have been able to gather, they set their faces against colouring statuary,—at all events, they have not adopted the practice; and at Santorelli's I was told that such works did not please.

Amongst the artistic celebrities of Florence must on no account be omitted Mdlle. de Fauveau,—and though her genius is not of the highest order, her works are distinguished by taste, high finish, and delicate execution. Indeed, I had some difficulty in gaining admission, but on intimating that I had a specific object in view, she opened wide her folding doors. Mdlle. de Fauveau works in marble, gold and silver, and wood. Her style is the mediæval, arabesque and grotesque, and her works are scattered over the world. Her Majesty has a Fountain executed by this artist for her boudoir;—and for the Emperor of Russia she executed a Bell, which was cast in bronze, and has since been wrought in some precious metal. The design was curious, and is much talked of still. From the base to the top is a whole train of dependents in a royal establishment, awakened by the sound of the bell, and put in a state of the most energetic and ludicrous activity,—all except the chaplain, who at the base is tranquilly pursuing his orisons, in presence of the Madonna and the Bambino. Of works now actually in hand, first, there is a 'St. Dorothea,' a Prussian saint. At the top of the column is a façade of a church which was built on the site of her martyrdom, and for which the monument is intended. The figure, half nude, is looking to Heaven, whence descends an angel with the flowers of Paradise as the reward

of her faithfulness. Her *chef-d'œuvre*, however, just completed, is a 'Vase for Holy Water,' executed for the Grand Duchess, and intended for her private chapel: a beautiful and rich work of Art. The outline is that of a cup. Round the rim are eight winged angels, who direct the prayers on their ascent to Heaven; whilst the handle is formed by an archangel with extended wings, who presides over the company of kindred spirits. Underneath and around the body of the cup are the Bourbon lilies, expressive of the descent of the Ducal family. Their respect for religion is their strength, which is more fully expressed by these words on a scroll:—"Hoc fœdere lilia florent." Underneath again are flowers, the lilies of Tuscany, concealing a serpent; whilst not far distant is a lizard panting and listening with inquietude. The pedestal is triangular, and at each corner is a lion's head, the emblem of Florence. A Crucifix, representing Christ in the moment of death, is remarkable for its anatomy, and its complete abandon. Nor must I conclude this notice without alluding to a curious and highly-wrought piece of carving in pear-wood, called 'The Mirror of Vanity.' On the top is a peacock, the emblem of Pride. Under his feet are the attributes and ornaments which awaken the vanity of man and the coquetry of woman. Two personages in the rich costume of Louis the Thirteenth, one on each side, are completing their toilette in a glass, and, too much occupied with themselves, do not perceive the snares which a satyr below is setting for them,—in which the lady has been already caught. Beneath the mirror and on either side are carved the following old French verses.—

Parfois en ce cristal maint galant qui s'admire
Va droit au trébuchet que lui tend un satyre;
Et la coquette aussi, trop facile aux appaux,
Livre son pied mignon au laçnet des oiseaux.

Florence is not so rich in painters as in sculptors; but it is impossible to pass over a young American artist, Mr. Buchanan Read, already well known to the English public and still better to the American, as the author of a volume of poems. They were favourably noticed in the *Athenæum* and other English reviews, and have arrived at a second edition in America. He has just sent off to his country for publication another poem, entitled 'The New Pastoral,' descriptive of American pastoral life. His poetical genius is manifest in his paintings. The subjects are all of the most highly imaginative character. The 'Culprit Fay' is one,—the idea being taken from a poem of the same name by Dr. Drake of America. The King and Queen, surrounded by their Court, are seated on a toadstool for their throne, with a lily for their canopy of state. The culprit Fay, who has dared to marry a mortal, stands before them on his trial, whilst on a lower step to the throne is the court jester, with a convolvulus for his cap. Lilies, flowers and various kinds of shrubs are growing around. There is much expression in the figures, which tell their own tale; and the light which surrounds the royal presence contrasts well with the dark background. 'Undine carried off by her Lover' is another successful painting. The passion and triumph of the mortal as he turns his head round to gaze on the water sprite are well given,—whilst she, on other thoughts intent, seems to be pointing to the waters she has left, and smiling with unimpassioned feelings. 'The Lost Pleiad' is the most original and imaginative painting in his studio. "I formed the design of painting such a subject," he said, "as I was gazing one splendid night upon this beautiful constellation, appearing as it did to float in the ocean of blue atmosphere." The Pleiads are represented by six lovely female forms, clad in a gauzy dress, which scarcely serves to conceal their forms. They are embracing one another, and seem to be unconscious of the loss of their sister, all except the highest in the group, who perceives the vacuum that has been created, and is shading her eyes whilst she looks down on the falling Pleiad. The adjustment of the hair is open to correction. She is supposed to be falling so rapidly that her hair, instead of streaming down, is carried upwards, and assumes, therefore, almost its natural position. Each Pleiad wears on her forehead a star, which

ornaments of course are arranged in the form of the constellation. The ground or sky on which they float is that hazy, silvery blue which marks an Italian sky on an Italian night. The painting is full of imagination. The grouping is well managed. The faces are marked by sweetness and placidity, with the exception of that of the higher Pleiad, who from her more exalted position perceives the loss from the family group. Altogether, it is a highly original and beautiful painting, and we trust that it will create golden opinions for the young artist in America, whither it is shortly to be sent.

OUR WEEKLY GOSSIP.

Prof. Graham's elevation to the post of Master of the Mint left vacant the office of Assayer to that establishment; and we understand that the staff has been completed by the nomination of Dr. Hoffman, Chemist to the Museum of Practical Geology, to the vacant office. We have not heard whether Dr. Hoffman proposes to continue his duties in Jermyn Street. While there are so very few state occupations for men of science, it is scarcely desirable that the best of these should be gathered into single hands.

A topographical model of our Indian Possessions, constructed by Mr. Montgomery Martin, has been on view during the week at the Privy Council Office.

Col. Rawlinson has arrived in London from Bagdad, having brought to a close the excavations in Assyria and Babylonia which he has been superintending for the last three years on behalf of the Trustees of the British Museum. The results of these excavations have already in part reached the Museum, but the most valuable portions of them are still in transit. One hundred and fifty cases containing sculptures, inscribed tablets, terra-cotta cylinders, and a very large collection of small objects of Assyrian Art, were recently unpacked at the Museum. One perfect obelisk, and the fragment of a second, are the only objects of this collection which have been yet exhibited to the public in the Assyrian Gallery; but the inscribed tablets, which amount in number, we believe, to at least 10,000, the two fine cylinders from Kileh Shergat, and all the smaller relics—which, for better security, are deposited in closed cases—can be examined by the curious. A collection of almost equal extent and of greater value—inasmuch as the sculptures belong to the culminating period of Assyrian Art, and are infinitely superior to those which form the present Nineveh Gallery at the Museum—was shipped last month at Bussorah, and may be expected to reach the Thames in August or September; while a third or supplementary collection, composed of select specimens, the master-pieces of Assyrian Art which were disinterred from the new Palace at Nineveh during the past autumn and winter, is about to be brought to Europe, in virtue of an arrangement concluded between Col. Rawlinson and M. Place on board the *Manuel*, a vessel which was sent out by the French Government for the purpose of bringing home the collections of MM. Place and Fresnel. Col. Rawlinson has further brought with him overland a single small case, containing, among other relics of especial interest, the Nebuchadnezzar cylinders which he obtained from Birs Nimrod in the autumn of last year, and those still more valuable cylinders of Nabonidus, the last king of Babylon, which record the name of that monarch's eldest son Belshazzar, the Belshazzar of Daniel. It is sincerely to be hoped that means will be found for exhibiting these slabs to the public, as soon as the whole of the three collections shall have arrived, either by a new arrangement of the present Assyrian Gallery, or by the allotment of fresh space to the Antiquity Department of the Museum. Unless, indeed, some measures of this nature are taken, the fruits of the late Assyrian Expedition, of which the labours are now brought to a close, will be lost to the great majority of the nation,—the number of those who can appreciate the historical and scientific results, obtained from so vast an accumulation of cuneiform materials, being, of course, comparatively few.

On Tuesday, such supporters of the Literary Fund as love it with all its faults, or cling to it earnestly in hopes of future good, dined together at the Freemasons' Tavern, when the Bishop of Oxford occupied the chair, and the usual toasts and congratulations passed to the usual accompaniments. When the fruit and wine had been discussed, it was announced, in the midst of cheering, that "the subscriptions of the evening amounted to upwards of 800*l*,"—a very satisfactory announcement, on which it is needless for us to make only two remarks. The sum is so large as to silence for ever the assertions of those who contended that the Committee of Revision, now sitting, would disgust the patrons of the Fund and spoil the annual dinner. Such was clearly not the case. The compliments were as choice, the speeches as little to the point, as in times past, ere the dream of the sleepers was broken by the intrusion of the literary body. The Bishop of Oxford told the old anecdotes, the Society made the old allusions, and with one or two exceptions the old speakers repeated their ancient speeches. As nearly as possible the dinner was stereotyped:—assuredly, therefore, it was not spoiled. The other point on which it is needful to remark is more important. "The subscriptions of the evening amounted to upwards of 800*l*."—is this announcement literally true? Is it true, in any sense, literal or figurative, that the evening—the dinner—produced for the Fund this large amount of money? Such is the inference to be drawn from the terms used; such is probably the belief which the Committee making the statement desire to see received. But is it true? We fancy, on the contrary, that much—probably the greater part—of this sum is derived from sources independent of the dinner, and which the abolition of the dinner would leave as actively beneficial as ever.

Lord Ellesmere held his second Reception on Wednesday last, at Bridgewater House. A very large company—including a goodly number of ladies—assembled in the Picture Gallery. Among the novelties exhibited was Mr. M. Martin's model in relief of our Indian Empire.—Mr. Weld had a *conversazione* on the same evening in the rooms of the Royal Society. Some new and very large photographs by Mr. Mayall excited interest. A horn-book, belonging to Mr. Longman, lay on one of the tables; and a fine specimen of chromo-lithographic printing was shown. But the "lion" of the evening was the Calculating Machine, invented by Messrs. Scheutz and Son, the action of which was obligingly explained by Mr. Gravatt.—Mr. Weld's second *soirée* will be held next Wednesday.—Earl de Grey had issued cards for a reception last night (Friday).—On Tuesday, next week, a *conversazione* will be held at the rooms of the Civil Engineers.

Illustrations of the War are multiplying round us. A new picture of Sebastopol has been opened during the week at Burford's Panorama, in Leicester Square. The picture includes within its field of view the Harbour and Fortifications of Sebastopol, the encampments, the field-works, the approaches of the Allies, the stations of the Fleet, the eminences of Balaklava, the ridge of the Alma, the battle-ground of Inkermann, and the vast sweep of magnificent hill-country in the rear of our forces towards Theodosia. Altogether, this is one of the grandest compositions ever exhibited in Leicester Square.—Mr. Wyld, in addition to his very attractive model of Sebastopol, announces a new model of Cronstadt and the surrounding shores of the Gulf of Finland,—and also a new model of the Baltic Sea and the countries on its borders.—Messrs. Grieve and Telbin add to their deeply-interesting series of War Pictures graphic and effective illustrations of every new event in the progress of the great contest.

Majesty did not visit Drury Lane—on occasion of the Amateur Pantomime—in vain. Seven hundred pounds have been handed over to the Wellington College from the proceeds, after paying all expenses. Fifty pounds, we are glad to hear, has been sent from the same source to the fund originally raised in behalf of Mr. Angus Reach by the first performance of the pantomime. Pressing entreaties for a third performance in London have

been received at the Fielding Club; but the merry Mimes have played their play, and are not disposed to turn their sport into a trade. If a third performance shall take place at all, it will probably be in Paris,—where the pantomime, as a form of dramatic entertainment, is almost unknown. Imperial allurements, it is said, have been thrown out; and from what we hear it seems not unlikely that they may prevail.

The English Transatlantic Telegraph Company have effected arrangements with the American Company bearing the same designation, by which the latter are held bound to lay down submarine wires between Ireland and St. John's, Newfoundland, before the 22nd of January, 1858. Wires will be laid down before the close of this year between Newfoundland and Prince Edward's Island; and, as a telegraph already exists between that island and New York, the communication, when these projected operations are carried out, will be complete between America and Europe.

The Departments connected with the teaching of the Oriental languages in Russia, which, up to the end of last year, were somewhat irregularly distributed amongst several institutions, have been consolidated. The Oriental Languages now form a special Faculty in the University of St. Petersburg. The curriculum is extended from four years to five. The languages taught are: 1, Arabic; 2, Persian; 3, Turk (or Tartar); 4, Mongol (Kalmuck); 5, Chinese; 6, Hebrew; 7, Armenian; 8, Georgian; 9, Mantshu.

Mr. "O." Smith, the master of histrionic *diableries*, as some of our readers may know, was a collector of books illustrative of the stage; and his death having thrown these into the market, they have been dispersed by the hammer of Messrs. Sotheby & Wilkinson. Some of the lots were of extreme interest for their class, and brought good prices.—Lot 312, Collections for a Dramatic Every-Day Book, formed by the late Mr. Smith, sold for 8*l*. Lot 313, Dramatic Autographs, consisting of letters of David Garrick, Mrs. Siddons, and other dramatic celebrities, sold for 17*l*. 5*s*. Lot 558, a collection of materials towards a History of the English Stage, by the late Richard John Smith, Esq., 25 vols., half-bound, sold for 31*l*. Lot 559, Manuscript and Printed Collections relative to the English Stage, compiled by the late Mr. Joseph Haslewood, 9 vols., sold for 25*l*. Lot 608, 'Garrickiana,' a collection of engravings to illustrate the life and theatrical career of David Garrick and his contemporaries, in 2 atlas folio vols., sold for 95*l*. Lot 617, a collection of 47 Initial Letters from Illuminated Service Books, sold for 8*l*. 15*s*. Lot 871, Theatrical Caricatures, a large collection of engravings, mounted in a volume, sold for 7*l*. 7*s*. Lot 872, Title-Pages, a very large and interesting collection, presenting examples by Faithorne, Cross, Dorigny, De Bry, and others, in 2 vols., sold for 5*l*. 12*s*. Lot 876, Wilkinson's (J.) Theatrum Illustrata, Memorials of Ancient Playhouses and Modern Theatres, copiously illustrated by the late Mr. Smith, sold for 8*l*.

Among the letters of thanks, of remonstrance, and of recrimination with which we are daily honoured by grateful or aggrieved correspondents, are many which would startle and amuse the reader had we ill-nature enough to print them. As a rule, we mercifully abstain from using the arms placed in our hands, and rarely notice any abuse levelled at ourselves, unless appeal is made in print against our judgments. For example, what good can arise to an author from remonstrances so oddly composed of gratitude and anger as the following, received from a gentleman whose verse-book, 'The World and its Beautiful Lights and Sympathies,' we have had the duty to read and the pain to describe?—

"Taunton, May 20.

"I beg to express my gratitude for the service you have done me in noticing my volume, for it was an infinite condescension on your part to bring it before the public. But I do think you erred in the rules of criticism, which assert a double power,—one of discovering the faults and the other of discerning the merits. It must really be a sad thing for a work to possess no value at all, not even a single thought worth a critic's notice. Though you have damned the book so fearfully, I am not daunted nor discouraged. Thirty opinions on the opposite side counterbalance an individual effort, however influential among a class of society.

You may be right about my mistake in the tastes of my patrons, but allow me to say the names were sent in after a portion of the work appeared as specimen pages. It might not be your taste, and I am grieved it was not, for I should then have had as honest a review in favour, no doubt. I hope another time to produce something which may obtain your good opinion. I shall be happy, however, to forward you another advertisement shortly; and I hope by your severe critique to learn something. I am, &c.,

"JAMES WATMOUTH.

"P.S. I am sadly vexed that the fallen Adam within me should rise above the better nature, but cannot avoid making one odd comparison, suggested by your critique. You speak of 'Archangels' and 'Sylvia' blending.' Do you suppose they will not in a future state of existence? I might have discussed the Devil on one page and the Editor of the *Athenæum* on another. Is it requisite they should 'blend'? Hope they won't shake hands or be handcuffed hereafter. If angels and men meet in Heaven, is it unreasonable to 'blend' them in a book, or couple their names on a page? Unsound logic rather!"

—In another style, we have received a letter from the Rev. P. H. Mason, of Cambridge, joint-author of 'An Easy, Practical Hebrew Grammar,' noticed by us last year [No. 1371]. Other critics, it appears, have been severe upon Mr. Mason,—and he has taken it into his head to fire his guns at them and at ourselves, in the shape of 'Strictures.' Against this course we had nothing to object; his reply was open to examination: and the public was able to judge the cause. Mr. Mason, indeed, as he says, "shows his contempt" for our opinion "by reprinting it" in his reply; though it is possible enough that readers will suspect quite another motive for its re-appearance than "contempt," when they see the following note, which accompanied the 'Strictures':—

"St. John's College, Cambridge, May 22.

"I feel bound to lay before you the accompanying pamphlet, in which I have quoted and remarked upon a notice that appeared in your valuable paper about a year ago. I hope you will not think that I send you this in bravado; my only reason for laying it before you is, that I do not think it right to make behind your back the remarks I have there made. I dare say you will consider the pamphlet itself a thing not at all worthy of notice:—to myself, it seems unworthy of notice. But, should you think proper to notice it, you will, perhaps, allow me to say that there are a few expressions in it which are taken (I am told) in a far different sense from any I intended them to bear—some, which were intended to express merely a little amusement, being taken for needless severity. I most extremely regret their occurrence; since my object was by no means to cause my friend pain, but only to repel his attack,—as, in fact, I told him when I carried him the pamphlet a few minutes before its publication. But, really I fear you will think this quite unnecessary to yourself. I fear I have trespassed too much on your valuable time.

"Believe me, &c.,

"P. H. MASON."

—Cannot Mr. Mason exhibit "the courage of his opinions"? In his 'Strictures' he accuses us of "anonymous writing"—of "ignorance"—of "bitter railing" against his work—of "throwing mud and dirt" at him personally. What need then for this depreciation? If our "opinion" be worth no more than the "critical notices" quoted from other quarters, in his favour, and to which he triumphantly appeals, why apologize to us by letter for his abuse of us in print?

ROYAL ACADEMY OF ARTS, Trafalgar Square.—THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.—Admission (from Eight to Seven o'clock), 1*s*.; Catalogue, 1*s*. JOHN PRESCOTT KNIGHT, R.A. Secretary.

SOCIETY OF PAINTERS IN WATER-COLOURS.—THE FIFTY-FIRST ANNUAL EXHIBITION IS NOW OPEN, at their Gallery, 5, Pall Mall East, close to Trafalgar Square.—Admission, 1*s*.; Catalogue, 6*d*. JOSEPH J. JENKINS, Secretary.

THE SECOND ANNUAL EXHIBITION OF THE FRENCH SOCIETY OF THE FINE ARTS IS NOW OPEN daily, from 10 to 6 o'clock, at the Gallery, 121, Pall Mall, opposite the Opera Colonnade.—Admission, 1*s*.; Catalogue, 6*d*.

GALLERY OF GERMAN ARTISTS.—THE THIRD ANNUAL EXHIBITION OF THE WORKS OF MODERN GERMAN ARTISTS, in London, IS NOW OPEN daily, from 10 till 6.—Admission, 1*s*.; Catalogue, 6*d*.—Gallery, 108, New Bond Street, next door to the Clarendon.

PHOTOGRAPHIC EXHIBITION.—An Exhibition of the finest English, French and Italian Photographs IS NOW OPEN at the PHOTOGRAPHIC INSTITUTION, 165, New Bond Street.—Open from 10 to 5. Admission, with Catalogue, 1*s*.

ADAM AND EVE.—This great original Work, by JOSEPH Y. B. SMITH, IS NOW ON VIEW at 57, Pall Mall, opposite Macbragh House, from 11 to 6 daily.—Admission, 1*s*.

THE BATTLE OF THE ALMA.—NOW OPEN, from 10 until 6, at the Egyptian Hall, Piccadilly, the GREAT PICTURE of this important Military Event, Painted by Mr. COOMANS, from studies made during four months spent in the Crimea during the present war. Admission, 1*s*.

ROYAL GALLERY OF ILLUSTRATION, 14, Regent Street.—The Railway at Balaklava, Battle of Inkermann, Storm in the Black Sea, Battle of the Alma, Cavalry Charge at Balaklava, Historical Map of Sebastopol, &c. are now exhibited in the Diorama, illustrating 'Events of the War.' The Lecture by Mr. STOQUELIER, daily at 3 and 8.—Admission, 1*s*, 2*s*, and 3*s*.

SIEGE OF SEVASTOPOL.—GREAT GLOBE.—All the New Approaches and Siege Works are placed on the MODEL of SEVASTOPOL, including Inkermann, Balaklava, and the Tchernaya, at the GREAT GLOBE, Leicester Square. **BALTIC:** also a large Model of the Baltic Sea and Cronstadt.—Admission to the whole building, 1s; Children and Schools, Half-price. Open from 10 to 10. A large Collection of Trophies taken from the Russians.

LOVE'S POLYPHONIC ENTERTAINMENTS.—UPPER HALL, REGENT GALLERY, 40, Quadrant, Regent Street.—Every Evening at 8, except Saturday; Saturday, at 3.—Monday and Tuesday, Mr. LOVE, universally accepted as the first Dramatic Ventriloquist in Europe, will present his NEW ENTERTAINMENT, with appropriate mutative costumes and appointments throughout, called **THE LONDON SEASON**, and other Entertainments. On Wednesday, Thursday, and Friday, Mr. LOVE will present the Entertainment called **LOVE IN ALL SHAPES**, to be followed by a **ZOOLOGICAL CONCERT**, and **LOVE'S LABOUR'S LOST**. On Saturday, at 3, **LOVE IN ALL SHAPES**, with other entertainments.—Tickets at Mitchell's Royal Library, 33, Old Bond Street; and at the Rooms.

WHITSUN HOLIDAYS.
ROYAL POLYTECHNIC INSTITUTION.—The LECTURES and EXHIBITIONS, as delivered before HER MOST GRACIOUS MAJESTY and HIS ROYAL HIGHNESS PRINCE ALBERT, the PATRON of the INSTITUTION, will be CONTINUED, consisting of the TELEPHONIC CONCERT, DISSOLVING VIEWS of SINBAD the SAILOR, DUBOIS'S ILLUMINATED CASCADE, the DIORAMA illustrating the VOYAGE across the ATLANTIC, and the CITIES in the UNITED STATES.—LECTURES on MUSIC, by GEORGE BECKLAND, Esq., with VOCAL ILLUSTRATIONS.—DISSOLVING VIEWS of the U.S.A.—Monday Evening, the 3RD inst. LECTURE on the INDUSTRIAL CLASSES, by DR. JANKNESTER, F.R.S. &c., on PLANTS and ANIMALS, their Differences and Resemblances.—WEDNESDAY, 5TH inst. LECTURE on HARMONIOGRAPH and RHUMKOFF'S COIL explained daily.

SCIENTIFIC

SOCIETIES.

GEOLOGICAL.—May 16.—W. J. Hamilton, Esq., President, in the chair.—Mr. E. H. Hargreaves was elected a Fellow.—'Notes on the Geology of the Hudson's Bay Territories, and of portions of the Arctic and North-Western Regions of America, including Oregon and Russian America, with a Coloured Geological Map,' by Mr. A. K. Isbister.—'On the Geology of Georgia, United States,' by Mr. W. Bray.—'On the Geology of New Zealand,' by Mr. C. Forbes.—'On the Geology of Some Parts of New Zealand,' by Mr. J. C. Crawford.—'On the Dicyonodon tigriceps,' by Prof. Owen. In this paper Prof. Owen described a new species of extinct bidental reptile (*Dicyonodon tigriceps*), transmitted by A. G. Bain, Esq., from South Africa. The skull surpasses in size that of the largest Walrus, and resembles that of the lion or tiger in the great development of the occipital and parietal ridges, the strength of the zygomatic arches, and the expanse of the temporal fosse,—all indicating the possession of temporal (biting) muscles as largely developed as in the most powerful and ferocious of the carnivorous mammalia. This unique modification of a sauroid skull is associated with the presence of a pair of long, curved, sharp-pointed, canine tusks, descending as in the machairodus and walrus, outside the lower jaw when the mouth is shut, these tusks being developed to the same degree as in the smaller species of *Dicyonodon* (*D. laevis*, *D. testudineus*, &c.) described by the author in a former memoir; and, as in those species, so in the present more gigantic one, no other trace of teeth was discernible, the lower jaw being edentulous, as in the extinct Rhynchosaurus, and the Chelonian reptiles. Most of the extinct reptiles exemplify the law of the prevalence of a more general structure, as compared with the more specialized structures of existing species. The Labyrinthodonts combined sauroid with Batrachian characters; Rhynchosaurus, sauroid with Chelonian characters. The Ichthyosaurus had modifications borrowed from the class of fishes, and the Pterodactyle others borrowed from the type of birds and bats,—in both cases engrafted on an essentially sauroid basis. The Dicyonodonts—which were like lizards in their more important cranial character, as, for example, the divided nostrils, the dependent tympanic bone, and the pair of symmetrical suboccipital processes—resembled the crocodiles in the extent of ossification of the occiput, resembled the Tryonites in the extent of ossification of the palate, and in the form and position of the posterior nostril; and resembled the Chelonian generally in the edentulous trenchant border of the whole of the alveolar part of the lower jaw, and of a great part of that of the upper jaw. But they also superadded to this composite reptilian structure of the skull a pair of long, sharp, descending tusks, and temporal fosse and ridges, which seem to have been borrowed from the mammalian class.

SOCIETY OF ANTIQUARIES.—May 17.—Admiral Smyth, V.P., in the chair.—The nomination of E. Hawkins, Esq. to fill the vacancy in the Council by the death of Sir R. H. Inglis was read to the meeting.—The Rev. W. C. Lukis, the Rev. J. Booker, and the Rev. J. M. Jephson were elected Fellows.—The Society's extensive collection of proclamations, arranged by Mr. Lemon, was exhibited.—The Rev. T. Hugo exhibited a fragment of a Roman pavement found in the city.—The President, Earl Stanhope, communicated a copy of the inscription on the sarcophagus found at Sidon. It had been received by the Dean of St. Paul's from the Hon. E. Everett.—Mr. H. Jackson exhibited a pedigree of the family of Fitch.—Mr. Allies communicated an account of the discovery of Roman coins in the Forest of Dean.—A communication was read from Dr. Bell 'On the Palladia and Prophecies of Constantinople.'

STATISTICAL.—May 21.—Col. Sykes, V.P., in the chair.—Messrs. R. D. Baxter, J. B. Hayercraft, W. F. Nooth, G. K. Rickards, J. R. L. Walmisley, and Josh. White were elected Fellows.—'On the Mining Resources of France,' by H. R. Lack, Esq.—'On the Distribution of the Emigrants from Europe over the Surface of the United States,' by the Rev. R. Everest. The author showed, from data given by the late American Census, the total number of each European nation resident in the United States, and the proportion of each resident in the four different divisions which he had described, viz., the old free States, the new free States, the old slave States, and the new slave States; the old States being those founded prior to the Declaration of Independence, and the new those founded subsequent to that event. The natives of Switzerland, Norway and Holland, which had been shown to enter the prisons and almshouses in smaller proportions than the others, were also those who settled in the largest proportions in the new States,—thus avoiding the old States, in which the great cities were situated. The migration of the citizens of the United States from one part of their territory to another was next adverted to; and it was shown that a much larger number of persons migrated from the slave States into the free than from the free to the slave States,—thus evincing a preference for the free States, and accounting for a fact, often observed, the comparatively small population of the slave States.—The Chairman then adjourned the meeting to Monday, the 18th of June next, and took the opportunity of announcing that a paper of great public interest would then be brought before the Society, entitled, 'The Mortality caused by Naval and Military Operations.'

ZOOLOGICAL.—May 22.—Dr. Gray in the chair.—Mr. P. L. Selater read a paper, containing descriptions of four new or little known Tanagers from Bogota and Ecuador. They were characterized under the names of *Arremon erythrorhynchus*, (Sel.), *Tachyphonus xanthopygius*, (Sel.), *Tanagra notabilis*, (Jardine), and *Salpator arremonops*, (Jardine).—Mr. E. W. H. Holdsworth read an account of a new species of Sea Anemone, which he referred to the genus *Scalanthus*. His specimens were all found near low-water mark, embedded in the fine, chalky mud which fills the crevices of the rocks at Seaford, near Beechy Head, their expanded discs being just level with the surface, but so nearly covered that only a faint, star-like outline was visible. On being alarmed, they retire into the mud, their extraordinary powers of inversion enabling them to hide at some little distance below the surface. The body tapers a little posteriorly, and terminates with a rounded base, having a distinct central perforation. When closely contracted, the two ends of the body are nearly alike, and the animal assumes the appearance of a more or less flattened sphere or bead, the resemblance to which is much increased by the terminal orifices. This bead-like form suggested the specific name of *Sphaeroides*, which Mr. Holdsworth proposed for the animal.—The Secretary read a communication from Mr. W. A. Lloyd, containing some notes of his experience in the management of an Aquarium supplied with artificial sea water.

ENTOMOLOGICAL.—May 7.—J. Curtis, Esq., President, in the chair.—Messrs. H. Ansell, J. S. Baly, and J. M. Jones were elected Members of the Society.—The death of Dr. De Haan, of Haarlem, one of the Honorary Members of the Society, was announced.—Mr. Crewe exhibited two specimens of *Notodonta cucullina* reared from the eggs.—Mr. Stevens exhibited five specimens of *Notodonta Carmelita* reared from the eggs, and five of *Alcucia pictaria*, taken at Dartford Heath.—Mr. Newman exhibited three species of the Australian genus *Deretaphrus*,—two specimens of the rare *Diphyllocera gemellata*,—the till recently unique *Dohrnina miranda*,—and three specimens of the scarce *Athous Campyloides*, taken on the flowers of elder at Ramsgate.—Mr. Foxcroft sent for exhibition three specimens of *Endromis versicolor* recently captured in Perthshire.—The Rev. W. H. Hawker exhibited a specimen of the very rare *Cloantha perspicillaris*, found in a spider's web at Ashford, Hants, and two *Argynnis Lathonia* taken at the same place.—Mr. Douglas called the attention of the Society to the statement by Dr. Boisduval, in the 'Annales' of the Entomological Society of France, that the Saturnia, recently imported from India into Malta and Italy for the sake of the silk spun by the caterpillar, is a species distinct from *S. Cynthia*, and for which the name of *S. Ricini*, after its food-plant, is proposed.—Mr. Douglas also brought under the notice of the meeting the 'Verhandlungen' of the Zoologisch-botanischen Verein of Vienna, containing many articles of interest to English entomologists.—Mr. Stainton brought before the Society the 'Berättelse' of Prof. Boheman, just published at Stockholm, being a very complete report on all the entomological papers and notices of 1851 and 1852.—A note by Mr. Stainton on the occurrence in tropical countries of the small genera of *Tineina*,—a fact hitherto doubted, but established by the discovery of the larvæ of three species of *Lithocolletis* at Calcutta by Mr. Atkinson.—On the Entomotrachea of South America, by Mr. John Lubbock, and 'A Description of a New British Agrotis—*A. Ashworthii*,' by Mr. Henry Doubleday.

SOCIETY OF ARTS.—May 23.—Sir W. Cubitt in the chair.—On the Mutual Relations of Trade and Manufactures, by Prof. E. Solly.—This paper was introductory to the opening of the Collection of Animal Produce and Manufactures, formed under the joint authority of Her Majesty's Commissioners for the Great Exhibition of 1851 and the Society of Arts, and designed to form the first division of a General Trade Museum. After drawing attention to the mode in which either progress or decay in either trade or manufactures has always influenced, and ever must influence, the prosperity of the other, and to the evils which throughout have arisen from unfair monopolies, as well as from the wilful or accidental ignorance of technical matters in those by whom restrictions and protective enactments have been framed, the author proceeded to point out the nature and objects of the proposed Trade Museum, and how he conceived it would be of national utility, serving at the same time to illustrate the history of past industry, to indicate the sources of present prosperity, and to suggest the best and most desirable objects for the exertion of future energies. The Trade Museum, he considered, should contain samples of the productions of all parts of the world, both raw and manufactured;—there should be samples of the leather, wool, silk, woods, gums, oils, dye stuffs, drugs, stones, ores, and other productions, whether wild and indigenous or the result of cultivation; so that a visitor could at once compare the silk or wool of France, Russia, Sweden, Italy, or England with that of Canada, the United States, Persia, China, the East Indies, South Africa, or New South Wales. Again, if he wished to see the productions of any country, he should find arranged together in proper order the produce of each country, so that he could at once know those which form articles of commerce and those not at present imported. These were two perfectly distinct kinds of information, and the Museum ought to afford them both. Secondly, there should be illustrations of all manufactures,—from the collection or raising

of the raw produce, through every stage or operation to which it was subjected, down to the most finished products; and these should be so complete as to exhibit all the more important variations in the process employed in different countries. For this purpose, the tools, implements and machinery should be shown, accompanied by working specimens showing progress, and illustrating the advantages and disadvantages of each process. Thirdly, the Museum should show progress. It should contain specimens of raw and manufactured articles of known age, for the purpose of comparison with those of the present time, in order that the precise kind of improvement effected might be accurately known and estimated,—an element which was quite essential in any attempt to generalize or to arrive at correct conclusions as to the future progress of any art. In order to be practically useful, Prof. Solly believed that such a Museum should be situated in London, within reach of merchants and others likely to desire the information which it would be calculated to give; and at the same time he thought it ought to be made a centre for the dissemination of technical knowledge, for aiding local Museums in all parts of the country, and, indeed, in the colonies also.

MEETINGS FOR THE ENSUING WEEK.

- Mos. Geographical, 1.—Anniversary.
 Institute of Actuaries, 7.—'On the Analogy between the Agrestic Effects of the Human Will, and those attributed to Chance,' by Mr. Gay.
 Tues. Institution of Civil Engineers, 9.—President's Conversation.
 Royal Institution, 3.—'On Voltaic Electricity,' by Dr. Tyndall.
 Society of Arts, 8.—'On Earth-Boring Machinery,' by Messrs. Mather and Platt.
 Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.
 Geological, 8.—'On the Occurrence of a Bore at Port Lloyd, Bonin Islands,' by Mr. Graves.—'Notice of the Occurrence of an Earthquake at Brussa on April 11, 1855,' by Mr. Sandison.—'On the Extension of the Coal Measures beneath the South-Eastern Parts of England,' by Mr. Godwin-Austen.
 Thurs. Royal Institution, 3.—'On Christian Art,' by Mr. Schaff.
 Royal Institution, 8.—'On the Currents of the Leyden Battery,' by Dr. Tyndall.
 Archæological Institute, 4.
 Sat. Royal Institution, 3.—'On Electro-Physiology,' by Dr. Du Bois-Reymond.
 Asiatic, 2.

FINE ARTS

ROYAL ACADEMY.

HAVING reviewed the works of imagination and all the more noticeable portraits, we come now to the Landscapes, which are, we think, less numerous than last year.

They are divisible into two classes:—those in which eternal spring or eternal autumn reigns. Green and brown are at present struggling for dominion, and, by the violence of their opposition, are producing two sects who refuse to modify each other's peculiarities. Early autumn has rich ochres and golden browns,—late spring, much of the opaque green and dusky richness of late summer; but at present the Pre-Raphaelites and their opponents see no medium between treacle and duckweed. Liquorice and emeralds are their war-cries, as if Nature dealt with such ingredients. Autumn, surely the old master fanatic might see, steeps her brown woods in sunshine till they grow mere masses of golden vapour, as she sometimes veils the spring woods with mists and rain-clouds till they are dusk as autumn when autumn is the dreariest.

Mr. Lee disports himself this year in Devonshire, and is more than usually coarse, unfinished, and mannered. His pictures are—*A Devonshire Mill* (No. 154),—*Sketch from Cliefden, looking towards Maidenhead-on-the-Thames* (186),—*Trees, on the Banks of the River Taw, North Devon* (219),—*The River Ave, Argyleshire* (356),—*Cattle on the Banks of a River* (422),—and *The Taw Vale, North Devon* (624).

These Devonshire scenes seem to us very unartistically chosen. Take, for instance, 'The Taw Vale.' There is no pictorial subject in it; nothing but a dull stream with a boat, and straight, unbroken, clayey banks, flat meadows, sloping woods, and so many acres of the landscape-painter's blue and white sky. The water is not lucid, but a smear of rather opaque paint. The trees are knobs of brown and green, and the sky is hard and

wainscoty. The scene is cold, and full of insipid buff colours and dull greens; and was by no means (though *vale* sounds pretty) worth the trouble of painting. When we think that Nature's variety is inexhaustible, that every nettle-leaf is a world, and every hedge-side a system wide as space, we must say we do feel galled at this clever and patronizing sort of sketching,—painted either at once on the spot, wet paint over wet paint, with no subtle retouching, no loving consideration of hour and season,—or else laboured at in winter fogs, in a London studio, when the old feeling of the original draught is forgotten, the atmosphere of winter unconsciously added to a summer foreground, or a November sky foisted on to a spring background. Of course, with Mr. Lee's talent we have air, colour, light, breadth, vigour, and a thousand mechanical delights; but we have much undecipherable foliage, where spiky touches serve for willow, fan-work for chestnut, jags for oak, dots for elm, and spots for birch; and over all there is an air of confidence and of mastery which makes us lament that such skill should stop short at hints where it could, if it would, convey a scene of most perfect beauty. Above all, a want of imagination is painfully evident in Mr. Lee's works. For instance, 'Trees on the Banks of the Taw' want much to make them trees,—depth, roundness, intricacy, multitude, varieties of distance and of colour. Trees are not all one colour at any time of the year. In Spring (take the elm) they have the thousand gradations of transparency, from the golden tincture of the flaccid newly-opened bud to the richer emerald of the thickening tissue; later still, they have their minute cloudings of red blossoming, and their pink-tipped shootings; then the summer advances, and the green light deepens into dark sombre masses that shroud a thousand birds, and keep out the sunbeams, and hide the framework scaffolding of the boughs that lately stood out dark against the green; and then they crisp and fade into golden spots, and then into rich masses of ochreous browns, and earthy reds and yellows, and at last turn into jewelled mountains of tremulous gold, slowly crumbling away into barrenness, desolation and death. But the foliage we see painted now is the monotony of Summer's green, without the variety of Spring, or the sombreness of Autumn. Then Pre-Raphaelites paint with a mustard-and-cress minuteness—a certain quantity of raw, unqualified green, unmodified by sun or light, night or morning, throwing eternal Spring over their pictures, and seldom daring to touch Autumn, as if from very fear of falling into those liquorice monotonies that distinguish the more faded and obscured of the old masters. Italian painters, accustomed to the olive and the ilex, to evergreens and deciduous trees, can hardly be blamed for not painting the showery freshness of our May forests, and still less would they blame us for not bartering this delicious and virgin brightness for that "brown horror" that lent a strange equality of twilight to the landscapes of a school that painted in cities and not in the open air.

Mr. Lear has a beautiful scene of desolation in *The Temple of Bassa, in Arcadia* (319). Though the scene is formed of a few trees and rocks, a mere ruined temple, and a line of hill, it embraces—as every spot in closely-packed Greece does—a world of associated thought. Here in the rock-strewn valley, low among the hills, stand the pillars of the temple to which generations of shepherds and peasants have come to worship, where now the Klept bivouacs or smokes round the fires which boil his kettle. In the front are the oak woods of Mount Cotylius,—in the distance are the hills of Sparta, Athene and Navarino. That is the barrier over which Cleomenes leapt and Agis marched at the head of his mountaineers. We cannot quite account for that oak-tree rising from the solid rock; but still believe in some secret marble cleft in which its roots burrow. There is an air of honesty and truth over the whole. The rock surface is gritty and lichened, and the oak trunks are serpentine and bossy. Every glimpse of such a country is interesting.

Mr. Cooke's best picture is *A North-Sea Breeze on the Dutch Coast—Scheveling Fishermen hauling*

the "Pink" out of the Surf (269). It is all air and motion,—sails breaking loose, flapping, washing, foaming, drifting, shouting,—all the excitement of danger without the fears. How these sailors tug at the capstan and strain at the helm. The air is full of spray, and blows strong and fresh on the cheek. The sea is of a dull, hoar green, and the sand, fresh-washed, reflects the rich umbrine colours of the sails and of the swift clouds,—and the sea-birds fly startled about. We do, however, object to that cool fisherman on the shore, who without any audience, is carrying off an anchor of some hundred-weight upon his shoulder. The outline is less firm and distinct than in some of Mr. Cooke's previous works. Indistinctness is not softness; and we see no reason why the lugger's mast should not cut clear and bold against the windy sky. Mr. Cooke delights in these sturdy, homely boats, so sure and steadfast, beating on through surf and storm. Increased force would not injure the figures, and seems demanded in a subject of human interest like this; for the first concern of the spectator is, of course, the safety of the lugger's crew. The silt and coloured grit on the shore are a peculiar excellence of Mr. Cooke's. Another clever picture is a fresh aspect of the same place, *Scheveling Sands, low water, Tide making* (323). The colour here is deep and clear and fresh, three great requisites in such painting; for the sea is a blank monotony to a mere hack painter. A very bright and pleasing work is *Riva degli Schiavoni* (344). Some fishing-boats have just arrived, gay with coloured sails, light against the blue; and covered with badges and religious crosses and emblems.

Mr. Hook's *Market Morning* (9), though too like Mr. Redgrave, is a pretty fresh bit of Nature. We like the market pony and the girl who rides it,—we like the old grandmother on the brow of the hill and the little child who shouts a farewell,—we like the two children who watch the scene, half intent on the passing pony, half on the pet pigeons that nestle in their arms. The sheep break down naturally enough through the brambles at the side, and the fresh green of the herbage to the left is spring-like and inviting. The figures, too, are better than the landscape-painter can generally supply,—the faces being innocent, bright-shadowed, and embrowned. We are not quite certain that the chest and fore-legs of the pony would bear severe criticism,—but let that pass.

The Ruins of the Castellum of the Julian Aqueduct, Rome (337), by Mr. Linton, is a good sound picture of the old school. We cannot say so much for the wonderful buffaloes and eccentric herdsmen in the foreground. We like the distant arches traversed by shadows in the distance to the right. The atmosphere and tone of the whole seem to us Italian in feeling.

There is something clever in Mr. Deamer's *Magpie Island, near Henley-on-Thames* (665), though the greens are rather raw and, in some places, inky; and the sunbeam, glinting across on the left, is more like a sprinkle of flour than light of sun. Still, the place is a snug nook of greenery, with its willows light and sparkling, the fishing party below, and the water all green with reflections, and netted with black shadows of roots and boughs, twisting and waving about as if the water were a nest of scorpions or knotted snakes. The foliage, though clever, is not very successful. Where close imitation cannot be obtained, nothing requires so much artistic feeling as these masses, where every touch must convey an impression.

Mr. Redgrave is less ambitious than last year, both in subject and size, but equally delicate, and tenderly poetical. He does not view Nature with a very masculine mind, and seems not to attempt to bind the Proteus by force, but sits down rather in sunny corners, and watches lovingly the shiftings of her spells. He requires no great or epical materials; give him a broad reach of gilded grass, a few emeraldine boughs, feathery, speckled and wavy, a few wild flowers, and a little gurgling spring,

That makes a moon o'er moss and stone
 As through the fields it rambles,

and he is happy. Over all he does there is the

pleasant smiling benevolence of a contented and quiet nature, full of gentle Wordsworthian feeling, and not much perturbed by the mysteries or the sorrows of the earth. Add to this a calm technical skill and unostentatious satisfaction at the results, and you have the impression these pictures convey. *The Sylvan Spring* (88), full of crisp, spotted, little foliage; and the children at the spring, in the foreground, happily introduced,—*The Bird-Keeper* (240),—and *The Source of the Stream* (347) are Mr. Redgrave's contributions this year. They are all full of daylight and of honest English nature, refined by a judicious eye, and animated by a quiet, fresh poetry, not startlingly original, but yet pleasing and delightful. We think stronger painting in the foreground would help to increase the distance and softness of the receding parts.

Mr. Creswick is conventional and repeats himself. For instance, in his *Morning—the Mouth of an English River* (65), we have the mill of last year's Exhibition. The scene is, however, original. The mill is picturesque, with its wild arms, and its contrasting greys and browns. About all Mr. Creswick does there is vigour, though not minute truth,—pleasing colour, though not much variety; but there are always broad air and light, and a feeling of width and freedom—a great merit this, for in some landscapes no one could breathe.—His *Afternoon—the River's Bank* (94), is a pretty scene, with its rustic bridge, but is less fresh than the 'River's Mouth.'—These with *Common Scene, in Surrey* (302), a *Welsh Hill* (415), and the *Nearest Way in Summer Time* (440), form his quota to this Exhibition. The last picture is painted in conjunction with Mr. Ansdell, who contributes the horses that are dragging the timber truck across the ford. Much is slurred, much is hasty, and the effect produced is rather by established rule than by thought on the spot directed to the individual instance. But allowing for this mechanical treatment, the whole is admirable. The water is green and turbid, with gleamy ripples,—the ducks swim at their ease,—the distant willows are grey and receding, and the sun burns with white heat upon the distance hidden by the light. The cottage is picturesque and deeply coloured—the windows glimmer just as landscape windows do, and every accessory of the art is attended to; but either artist producing for fame, and not for a market, could have carried the picture ten times further. Half their strength has not been used.

Mr. F. Danby surprises us by the richness of his imagination, and still more by the narrowness of its range. Why must this coppery firelight for ever tinge those dark, close-set, bushy trees, and flicker about that water? What a marshy enamelled surface—what a confectionery hardness of polish, with such strange little dimples, just as you see in baked sweetmeats; and yet with all this, what poetry—what an elaborate monotony of systematic finish covering all—sky, water, tree!—*A Party of Pleasure on the Lake Wallenstadt, in Switzerland*, (46) is conventional. The figures dancing in a boat—the strange Claude Lorraine, toy-like figures that seem of all sorts of epochs. Mr. Danby repeats himself when he should repeat Nature.—Better than *Evening* (287), with its hard sky, is a very impressive picture—*Dead Calm—Sunset at the Bight of Exmouth* (563). The sky is again too green; but the masts and tapering spars of the vessel rise with singular force against the sky, throwing its shadows down below upon the quiet darkling water.

The Poet's Hour (527), by Mr. T. Danby, has great repose about it, though the poet seems uncomfortable, and the glowworm at first does not quite account for itself. The nightingale, moreover, is generally a bird that, as Milton says—

In shadiest covert hid tunes its nocturnal note.

It is too shy a bird to sing in such a brazen, public way, as it is doing now. The water, with the trailing grasses and bristling rushes,—and the tone of the whole, though it has not the glow of summer, are full of a pensive melancholy, excellent in its way.

Mr. Linnell has *A Country Road* (542),—a scene full of Surrey nature, broken sand slopes, leafy hedges, winding lanes, and everywhere, in the horizon, a broad, vapoury sea of hills, with white

cots peeping out here and there, like doves' wings against the blue expanse of a pure sky. The trees are careful and singularly bossy and leafy; but the ground has a strange, carpety effect, most artificial and mannered,—not solid and defined, or broad enough for Nature. It actually, as we look, seems heaving or lifting, like a matting on a windy day. We need scarcely say that the painting is richly empastored,—the very antipodes of the thin tinting that, though careful, is so emasculating in its effect.

Mr. Dearle's *Trout Stream, in Wales* (686), is full of talent. This painter is fond of strong contrast; his sky always twinkles through bars of latticed boughs, and the shadows lie heavy and dark on his streams. His foliage is vigorous and self-supporting, but the oak, in this case, seems covered with flakes of wool. Unless this is an effect of road-dust, we hardly know what it is meant to imply, for we cannot feel its truth. An error in composition is the cutting off the feet of the unfortunate angler in the foreground. Such defects check the imagination, and do not allow it to do full justice to the truth of the scene.

Mr. Witherington is a matter-of-fact observer of Nature, and does not see very much beyond the first front leaves that fringe his streams. His greens are dark, and his water is sometimes metallic. *Gathering Water-Cresses, on the Banks of the Mole* (207), has fresh, bright bunches of leaves, and is hearty and English, but it is not a creation. It is a mere every-day bit of nature, with the usual English facility of conveying out-of-door effects and the charm of atmosphere.

The works of a young but evidently gifted observer, though hung out of all reach, are Mr. Inchbold's—*The Moorland* (244), *At Bolton* (1075), and *A Study in March* (1162). They are prodigies of labour, rather flat, and a little mouldy, but full of the minute poetry that lurks under every lichen and in the heart of every bud. The artist's mind seems of a pensive cast, for the one picture has the wind-sifted dreariness of spring, with all its promises but none of its charms; the Moorland is dreary as an abandoned battle-field, and is a sort of place where crows croak and hawks whistle; while Bolton is a piece of sunlit decay—a ruined arch of a deserted monastery, traversed by a stray sunbeam with the well-known White Doe wandering past to gather its scanty pasture from the nettles of the choir. The touch displays a feminine delicacy and an almost painful elaboration of the motive of every spot and speck in nature's handiworks. This gives these pictures a variety of surface that the eye never exhausts, and can try to master with as little success as it can the mellow gloom of a summer twilight,—letting the fancy loose and keeping the imagination in exercise.

A most delicate mechanist is Mr. Hicks. His *Haymaking* (268) is a beautiful bit of colour, and all about it has a grace and a charm which neither the scene nor the subject is sufficient to account for. The pink dress and the blue sky are in beautiful harmony, and the pretty figure of the haymaker has all the delight of a lark's song or an impromptu lyric.

Mr. M. Anthony is not so successful as usual in his *Close of an Autumnal Day—Stratford-upon-Avon* (23). The sky is of an unpleasant yellow, the foreground is heavy and wanting in air, and the scene itself is not chosen with much felicity. The spire of the distant church, that shrouds

Our Shakespeare's hallowed bones, the closed lock, and the weedy banks are all singularly and rigorously truthful; and yet the whole is not pleasing.

Mr. Webb has scarcely made the most of his *Mount's Bay, Cornwall* (8). The Castle is there like a fairy pile looking seaward to greet no longer returning pilgrims and exiled kings. The shore is pretty and many coloured; but the whole refuses to rise into anything but a clever transcript of a mere fact.

Mr. Ansdell is less ambitious in subject than last year, but more vigorous and dramatic in colour and grouping. His *Feeding the Calves* (343), in which Mr. Frith has added a female figure, is his least interesting work. His *Scotch Gamekeeper* (468) and *English Gamekeeper* (520) are well con-

trasted, and very pleasing in colour and texture. The dead game is painted with care and power, and the touch is firm and more than usually successful in imitation. We think it is in small pictures after all that Mr. Ansdell's greatest triumphs will be achieved.

Mr. S. Cooper paints too rapidly. His cows are all from the same mould—coarse, and blocked in with a dangerous facility. His *Cattle on the Banks of a River* (422) are not very well drawn. The black head of one of these lying down is of exorbitant length, and the back of another out of all shape. There is no dry crisp imitation of hair or texture; but a wet, glistening succession of touches of raw paint, wanting in care and individuality.

FINE-ART GOSSIP.—Mr. Solomon, in his companion pictures—'The Departure' and 'The Return'—now on view at Messrs. Colnaghi's, preparatory to passing under the engraver's hands, deals with the sentiment of the moment after a very sentimental and romantic fashion. The scene of 'The Departure' is the interior of a second-class railway carriage. A humble and ambitious youth is being whirled to the port of embarkation, attended by a sorrowful mother and sister,—committing with a pang of the heart their hope to the risks of storm and war. The scene of 'The Return' is a first-class carriage. The youth has realized his dream. He is an officer of rank; and is riding to lay his glory at the feet of those who sent him forth to win it in the service of his country. No longer silent and uneasy, he is telling the story of his career to his companions in the carriage,—an English Brabantio and Desdemona. In the look of the latter lies the future of the hero. These pictures are excellently timed, and will doubtless appeal to many strong hopes and many ardent affections.

Mr. Monti's "Lectures" on Ancient and Modern Art are postponed—"at the desire of the Subscribers"—for a week. They are now announced to begin next Wednesday.

A shilling subscription has been entered into at Brighton for the purpose of raising a fund to purchase a bust of General Sir De Lacy Evans,—the work of Mr. Pepper, a local sculptor. A clay model of the hero, in his regimental costume, and covered with decorations, has been on view during the past week at M. Claudet's gallery in Regent Street.

A Correspondent draws our attention to the wretched way in which the Royal Academy Catalogue is prepared, and enters a protest—we fear an unavailing one—against the wrong done to many artists by misdescription, by suppression, and by bad spelling. While on the subject of errors, let us amend one of our own. Last week, it appears, we did not "remember rightly" as to the place of Evelyn's first meeting with Gibbons; and we hasten to correct the impression. Mr. Cary had the authority of a literal text for that portion of his picture.

Some sight-seeing antiquaries have been chipping the Dacre Tombs at Lanercost Priory. Are antiquaries in league with Time to destroy, that they may write the sooner about the forgotten?

A French gentleman has discovered a vehicle for painting, which he calls Colocirium; and believes it identical with that used by Pompeian artists. It is described as brilliant and durable—*as having no smell—*as capable of being used in any weather.

A French journal speaks of a subterranean city, proposed by some American speculators. An external "smoke" pyramid is talked of as an ornament for the suburbs.

There is to be an Exhibition at Brighton in the autumn,—as there will be soon, we hope, at every town in England, for good pictures are silent preachers in Art—very potent missionaries in the cause of Art-progress.

The Scotch seem progressing with their public improvements. The fair Castle of Linnithgow, the favourite residence of the Stuarts, where the unhappy Mary was born, is about to be restored. The loch is to be cleaned out, and the grounds are to be beautified. The Edinburgh meadows are

also to be turned into plantations, gardens, and walks; so that modern Athens will soon have a shady Academe for its rising philosophers, even if it be to discourse on political economy rather than the essences.

An equestrian statue in bronze of Napoleon the Third has been erected on a pedestal opposite the eastern front of the Exhibition Palace. The statue is of the size of life, and was cast by M. Gaillard, from a model by M. Debay. The Emperor is represented in the uniform of a general officer, and is mounted on a magnificent horse. His Majesty holds the reins in the left hand, and is saluting with his hat in the right.

In the *Melbourne Argus*, under the novel title of 'Art in the Colonies,' occurs the following paragraph of Art-news in Australia:—"One illustration of the singular manner in which the results of high civilization have been transferred to this new country is to be found in the degree of artistic skill possessed by many of our artizans. The Port Phillip Farmers' Club have lately distributed gold and silver medals to the successful competitors at their recent annual Exhibition. These medals are furnished by Messrs. Campbell & Ferguson; and in design and execution are unexceptionable. The scrip of the Victoria Vineyard and Fruit Gardens Company, lately issued, is an exceedingly beautiful specimen of artistic design and successful engraving. An enterprising artist has recently exposed for sale plaster casts of the 'Greek Slave,' half-life size; but this daring act of his was immediately interfered with, and the statue which 'enchanted the world' as assembled in the Crystal Palace, Hyde Park, has been protested against as unfit for the public view in Victoria."—We are glad to notice even such small beginnings in the cradle of the southern empire of Great Britain.

MUSIC AND THE DRAMA

MUSICAL UNION.—H.R.H. PRINCE ALBERT, Patron.—**THURSDAY, May 30, half-past Three.**—**WILLIS'S ROOMS.**—Quartet, No. 79, in D, Haydn; Trio, No. 2, in G, Planforte, Beethoven; Double Quartet in E minor, Spohr. Solos, Planforte. Executants: Sainton, Cooper, Hill, Platt, Goffie, Carrods, Webb, and Paque. Pianist, Halle.—Visitors Admissions to be had of Granger & Co., Chappell & Oliver, Bond Street. Owing to the crowded state of the Rooms, no more free admissions can be given to artists. All letters to be addressed to
J. ELLA, Director.

MISS MANNING begs to announce that her CONCERT will take place at the HANOVER SQUARE ROOMS, on THURSDAY EVENING, May 31. The following distinguished artists will appear:—Madame Clara Novello, Miss Huddart, Miss Lauscher, Herr Reichart, Mr. Miranda, and Mr. Frank Boddia. Pianoforte, Herr Pauer. Conductor, Signor Piotti.—Tickets, 10s. 6d., to be had at Messrs. Granger & Co., 201, Regent Street; Mr. Mitchell's, 10, Pall Mall; Miss Bouillie, 11, Pall Mall; and at Miss Manning's residence, 17, St. George's Terrace, Kensington.

HERR ERNST PAUER has the honour to announce that he will give a GRAND EVENING CONCERT with the full orchestra of the Celebrated Orchestral Union, under the direction of Mr. MELLON, at the HANOVER SQUARE ROOMS, on FRIDAY, June 1, to commence at Eight o'clock precisely, when he will be assisted by Vocalists: Miss Emilie Krall from the Imperial Opera, Vienna; Miss Dolby, and Herr Reichart; Conductors, Mr. Alfred Mellon and Herr Ernst Pauer. The Members of the highly distinguished London Deutscher Männer Chor have kindly consented to perform on this occasion selections from Mendelssohn's 'Antigone' and 'Edipus.' Herr Ernst Pauer will play Hummel's Concerto in a flat, and his new Symphony in c minor, will be given for the first time. Stalls, Half-Guinea. Tickets, 7s. each, may be had at all the principal Music Warehouses, and of Herr Ernst Pauer, 33, Alfred Place West, Thurlow Square.

MESSRS. H. and R. BLAGROVE'S GRAND ORCHESTRAL CONCERT, at the HANOVER SQUARE ROOMS, MONDAY EVENING, June 4, at half-past Eight o'clock. Vocalists: Miss Dolby and Mr. Sims Reeves. Mr. H. Blagrove will perform Mendelssohn's Violin Concerto, 'La Tremolo de Beriot,' and in his new Duett with Mr. Richard Blagrove, who will also perform on the Concertina, Mayreder's 'Premier Morceau de Concert,' and his Fantasia on the 'Frottole,' the 'Missa M'Alpi,' and Miss Dolby; Herr Reichart, Mr. Boddia, Mr. Brinley Richards, Mr. John Thomas, Herr Carl Deichman, and Signor Rotteini. Conductors, Mr. Frank Mori and Herr Gann—Single Tickets, 7s.; Reserved Seats, 10s. 6d., to be had at the Music-sellers; and of Miss Messent, 6, Hinde Street, Manchester Square; and of Mr. Brinley Richards, 4, Torrington Street, Russell Square.

MISS MESSENT and MR. BRINLEY RICHARDS'S CONCERT will take place at the HANOVER SQUARE ROOMS, on FRIDAY EVENING, June 8. They will be assisted by Madame Clara Novello, Miss Messent, the Misses M'Alpi, and Miss Dolby; Herr Reichart, Mr. Boddia, Mr. Brinley Richards, Mr. John Thomas, Herr Carl Deichman, and Signor Rotteini. Conductors, Mr. Frank Mori and Herr Gann—Single Tickets, 7s.; Reserved Seats, 10s. 6d., to be had at the Music-sellers; and of Miss Messent, 6, Hinde Street, Manchester Square; and of Mr. Brinley Richards, 4, Torrington Street, Russell Square.

MISS DOLBY and Mr. LINDSAY SLOPER'S ANNUAL GRAND CONCERT will take place at ST. MARTIN'S HALL, on WEDNESDAY EVENING, to commence at Eight o'clock, June 13, when they will be assisted by Madame Clara Novello, Miss Messent, the Misses M'Alpi, and Miss Dolby; Herr Reichart, Mr. Boddia, Mr. Brinley Richards, Mr. John Thomas, Herr Carl Deichman, and Signor Rotteini. Conductors, Mr. Frank Mori and Herr Gann—Single Tickets, 7s.; Reserved Seats, 10s. 6d., to be had at the Music-sellers; and of Miss Messent, 6, Hinde Street, Manchester Square; and of Mr. Brinley Richards, 4, Torrington Street, Russell Square.

MADAME BASSANO and HERR WILHELM KUHE'S ANNUAL GRAND MORNING CONCERT, will take place at the HANOVER SQUARE ROOMS, on MONDAY, June 11, to commence at Two o'clock, when they will be assisted by Madames Clara Novello, Gassier, Weiss, Stabach, Teresa Bassano, and Madame Bassano; Messrs. Reichardt, Formes, Weiss, Gassier, Ernst, Paque, John Thomas, Wilhelm Kuhe; Conductors, Messrs. Gollmer, Lehner, Beyer, and Kuhe. Tickets, 10s. 6d., Stalls, 15s., to be had of all principal Music-sellers, at Madame Bassano's, 18A, Margaret Street, and Wilhelm Kuhe, 70, Margaret Street, Cavendish Square.

Under distinguished patronage.—**MR. AGUILAR** respectfully announces that he will give a **MATINEE MUSICALE** at WILLIS'S ROOMS, on THURSDAY, June 14. Vocalists: Madame Anne Bockholt-Falconi, and Madame Ferrari. Mr. Miranda, Signor Ferrari, and Signor Ciabatti; Violin, Herr Ernst; Flute, Mr. R. S. Fratten; Violoncello, Signor Piotti; Pianoforte, Mr. Aguilar; Conductor, Mr. Frank Mori.—Reserved Seats, 15s.; Single Tickets 10s. 6d., to be had of Mr. Aguilar, 63, Upper Norton Street, and at all the principal Music Publishers.

NEW PUBLICATIONS.

INSTRUMENTAL.

Quartet for Two Violins, Tenor and Violoncello. By Robert Volkmann. Op. 14. (Scheurmann.)—Were there a score of this Quartet, the critic might speak to its merits from sight; though in this case, even, he must speak with hesitation, since that reader who can prefigure to himself all the effects of sound which may result from this chord or the other sequence of chords must be endowed with the lightning quickness and prodigious experience of a Mozart or a Mendelssohn. Judging from the separate parts according to our best ability, we dare but say, that Herr Volkmann appears to have found energetic subjects—to have connected and conducted them with ease and spirit. In place of *menuetto*, we have a *scherzo*, in *f* tempo, apparently in the style of Mendelssohn's favourite *scherzo* to his noble Quartet in E flat. When we add, that greater variety of key might have been given,—three among the four movements being in the wild and gloomy key of c minor,—as much is said as can be said with safety, until Mr. Ella, or M. Sainton, or some other Quartet-giver, shall afford us an opportunity of hearing the work.—We are rendered all the more desirous of such opportunity by having heard of other chamber-music by Herr Volkmann, be-tokening promise. These are not days in which any new composer, who is only partially musical, can be overlooked. From M. Scheurmann, also,—who seems desirous of enlarging the charmed circle in which London publishers of music are too apt to move,—we have three grand Solos for the Violoncello,—a *Fantasia on Themes from 'Norma'* (Op. 25), and *Recollections of Switzerland, Fantasia* (Op. 28),—and A. Lindner;—and a *Cantilena ed Allegro Moderato alla Mazurka* (Op. 10), by F. A. Kummer.—All three are brilliant, demanding violoncellism of a greater perfection than is attained by the generality of amateurs. If the last seem to us "the worthiest" (as old-fashioned grammars say), it is because we are satiated not merely with themes from Bellini's Druid Opera and from Swiss melodies, but also with the *Fantasia* and the *pot-pourri* in general:—no species of manufacture requiring so small an expenditure of originality and science.

Another assurance that the "bass fiddle" flourishes amongst us is to be found in Herr Pauer's *Sonata for Pianoforte and Violoncello* (Op. 45), published by MM. Schott; and, according to excellent modern fashion, published in score. Of this duett, we spoke when its composer introduced it to the public. Herr Pauer makes progress as a writer in the good forms of music. Here and there his touch is undecided; and till the creator has come to agreement with himself, whatever be the promise, there is no creation. Let any one who may desire illustration of this maxim refer to the chamber-music of Schubert. Hardly a *sonata*, *duett*, or *trio* by him could be cited, which is not animated by interesting and clear ideas. But tact in presenting these, and in limiting their development, was totally wanting to him; and hence we find that even now, when a fresh musical thought could almost claim *Pitt* or *Pigott* diamond as its reward, the instrumental music of Schubert, known as it is to many amateurs, has still no musical public.—A speaking illustration of the necessities of science, proportion, experience, to the art of music, not to be nullified by the mention of such examples as Mozart, Rossini, Mendelssohn,—in whom instinct either

superseded study, or enabled its possessor to employ the fruits thereof at an age when meaner men must be contented still to appear as students.—Another speculation has been revived by the publication of Herr Pauer's clever and agreeable *duett*. Why is it that, seeing the number of attempts made to produce the violoncello, so few writers attempt to supply one of our most urgent wants,—which is, more *sonata* music for pianoforte and violin?

CONCERTS OF THE WEEK.—At Madame Puzzi's Concert most of the foreign artists who do not belong to the *Royal Italian Opera* were heard:—among others, Madame Luigi, who has a fair mezzo-soprano voice and some style,—Madame Fiorentini, whose beautiful soprano seems to have suffered little by journeying to America,—and Madame Gassier, whose peculiar organ is more effective perhaps in a concert-room than in a theatre. Some finish and measure are still wanting to this Lady's execution:—were these attained, she might rank with the foremost among those modern *cantatrici* having command over the *altissimo* tones of the voice; whose appearance in such numbers, at a period when the diapason is almost a tone higher than it was a hundred years ago, is a curious phenomenon. Such were among the entries of Madame Puzzi's lavish "bill of fare."

On Monday evening the last *Amateur Concert* of the present year was held. These concerts claim the regard of all true lovers of music, for the very reason which should make the critic more indulgent in chiding them,—because they are more strictly amateur concerts than formerly. Yet the instrumentalists are not afraid of orchestral or of solo music, be the difficulty what it may. Hummel's *Septet*, for instance, is no piece for Tyros to meddle with:—yet it was given, on the whole, well on Monday, and by amateurs; with a Lady at the pianoforte. It would seem as if vocal proficiency and vocal courage were in a less developed state,—the songs at Monday's concert being supplied by that useful and rising singer, Mr. Herbert, and by Mdle. Emilie Krall. The *cantabile* in a flat, from 'Der Freischütz,' enabled this young Lady, who is a new comer, to display a clear and not unpleasing soprano voice,—trained, we fancy, according to the German rather than the Italian method.

At Wednesday's *New Philharmonic Concert* the "great card" was H. R. H. the Duke of Cambridge, who was advertised with a more than usually vehement flourish of trumpets. The two next and last concerts of the series will be conducted by M. Berlioz.—Yesterday evening 'The Creation' was to be given by the *Sacred Harmonic Society*, and Miss Stabach was to hold her Benefit Concert.

STANDARD.—Simultaneously with the reproduction of 'Henry the Eighth' in the West, one of far humbler pretensions has been attracting large audiences in the East. This theatre, capable of holding a number of persons that would be deemed fabulous in more fashionable quarters, and of whom half could not be crowded into the more fashionable theatres, has for several nights, during the last two or three weeks, been filled to the roof, to witness the sorrows of *Queen Katharine*, without more than the ordinary accessories afforded by a district theatre. It has not been found needful to bribe, by excessive payment, those who could not appreciate fine poetry and good acting, to hear Shakespeare, or to see Miss Glyn. Prices within their means, a play-house in their neighbourhood, and a fair assurance that the drama would be decently acted, have proved sufficient inducements. "There is always morning somewhere in the world," and there is always dramatic taste somewhere existing which needs no extraordinary stimulant and prefers no foreign ware for its gratification. We are not, therefore, called upon to concede that Shakespeare is now dependent for his audience on the scene-painter and the machinist;—at most, it is but a question of place and circumstance, not of absolute necessity. An evidence like this relieves the mind of much that might be depressing. At the same time, we may acknowledge that

'Henry the Eighth,' with but ordinary appliances, would possibly exhaust its attractions in a dozen nights, whereas, with the aid of the pride and pomp of archaeological illustration, it may continue to draw for a hundred. But, is it desirable that an old play should keep the boards for a longer period than the first named?—and must not the extended term be placed to the credit of the spectacle, not to that of the drama? The cause of the latter is, indeed, injured in precise proportion to that extended term, during which the revival is made the stop-gap of the season, excluding the possibility of original genius appearing, and preventing the necessity of engaging new talent. Such is then the evil; but it is happily restricted in its operation by its extravagant expense. Ultimate profit, it may be arithmetically demonstrated, there can be none. The vanity of the actor, who is thus enabled to appear so many nights in an old character, may be gratified; but this is the only advantage that can be gained. George Frederick Cooke regarded the fact of an actor having to study a new character as a proof that he had ceased to attract in the old; and John Kemble himself sympathised with this opinion. Such, then, is the feeling which may be supposed to animate the actor-managements of the present day. The greater number of theatres operates against it, however, in a beneficial manner, and affords room for experiment beyond interested circles. While then, on the one hand, we can see with tolerable clearness the ruinous tendency of the spectacular movement to the capitalists who embark in it; we have promise on the other, from the extended arena now permitted by law, of a purely dramatic counteraction, which has already begun to be efficient, and will yearly gain strength, having its ground in popular education, and its motive in the natural competition of which the new-born freedom of the stage must be productive.

MUSICAL AND DRAMATIC GOSSIP.—We are informed that the management of the *Royal Italian Opera* has found no better way of making up the loss caused by Signor Ronconi's discreditable conduct, than by engaging Signor Tamburini to sing in a few operas. There is no doubt that this veteran artist will be more acceptable on the stage than younger men, who can neither act nor sing anything save a *cavatina* or two by Signor Verdi;—but what a reproach is such a necessity, and such a preference, to the rising baritones and basses of Italy! Is there no one else capable of taking the parts specified?—Signor Belletti, it is true, is in London, and an excellent and conscientious singer, but hardly a *Don Juan*—hardly a *Figaro* for the two Beaumarchais operas.—The management again brought forward Madame Grisi, on Thursday, for the first of ten "very last performances," pleading that substitute for her there is none at present. With regard to these appearances, and others of the kind, of old favourites in old parts, we shall be silent on principle. For the sake of many pleasant memories and past obligations do we wish that those who have pleased us much might be left untouched by remark, when inexorable Time ordains that they must please us less; but for the sake of Art, and in guardianship of true admiration, if we are compelled to contemplate change, we must declare that change there is; nor abuse public faith by declaring that weakness is strength, because the weak artist was once strong,—that a bad voice is a fine one, because that which is bad erst was fine. It may suit managements to tempt artists to postpone the day of retreat,—it may suit the artists to be so tempted; but it cannot suit truth-tellers, who stand by, to ratify the compact, except by favour of insincerity, to which it is painful that any old friend should needlessly expose himself.

In pursuance of that oddest of odd records, the story of attempts made in London to produce operas with English text, we may notice that Miss Romer's season of management at the *Surrey Theatre*—announced, by-the-bye, as her last managerial season there—is to be opened on Whit Monday with 'Mephistopheles,' a new setting to music of the legend of Faustus and Margaret, by Herr Meyer Lutz. The *libretto* is announced as

by Mr. Henri Drayton, who will personate *Mephistopheles*; Mrs. Drayton is to be *Margaret*.

The farewell performances of Madame Thillon, at the *Lyceum Theatre*, have been brought to a sudden pause,—the advertisements state by an accident which has happened to that lady.

Among the many doings of this busy musical season must be counted a series of Lectures, at the *Royal Institution*, by Mr. Ella, the last of which was delivered the other evening.—Among June pleasures, in preparation at the Sydenham Palace, we observe that concerts are announced, at the first of which Mesdames Albani and Fiorentini, Herr Ernst, and Signor Bottesini are to appear.

The grand organ at St. George's Hall, Liverpool, is to be opened by two performances on Tuesday and Wednesday next, presided over by Dr. Wesley, and in aid of the "Elmes Testimonial Fund."

M. Halévy's new opera, 'Jaquarita,' which has just been produced at the *Théâtre Lyrique* in Paris, seems to be only a partial success,—so far as we can translate the irony of M. Berlioz and the managed phrases of other French journalists. The story is one of Eastern savagery; and for its tigress-heroine, Madame Cabel is by common consent described as too pretty and graceful. The music, so far as we can make out, is found queer and violent, without startling originality, though with some attempt at rudeness and Oriental ferocity.—A new tenor, M. Montjauze, is described as having thoroughly succeeded, and as combining such rarities as a suave, delicate voice with passionate action, when the scene demands passion.

There will be a Musical Festival at Poitiers on the 19th, 20th, and 21st of June. The programme includes Haydn's 'Imperial Mass,' Beethoven's Symphony in B flat, and some of Mendelssohn's 'Midsummer Night's Dream' music, and an Overture by M. Eugène Chaine.

The manager of La Scala, at Milan, has "thrown up his book"—the balance in his disfavour amounting to more than one hundred and eighty thousand Austrian florins.

The home obituaries of this week include the name of Mr. Thomas Romer, "known to the musical profession as Mr. T. R. Travers."—The French chronicle of deaths announces that M. Delphat, oldest among the musicians of France, died the other day at Lyons, aged 99 years. To him, says the *Gazette Musicale*, "we owe the first monster concert organized in France." This was given in 1791, by way of funeral celebration in honour of the officers killed at Nancy; and Vogel's overture to 'Demophon,' arranged for twelve hundred wind instruments, was performed on the occasion. The town of Nancy complimented M. Delphat with the present of "a flute of honour." The old musician, when on the point of death, requested that this flute might be buried with him.

Miss Faucit is under lined as shortly to appear at the Haymarket. A new and original play, by Mr. John Saunders, entitled 'Love's Martyrdom,' will also be produced, in which Miss Faucit will sustain the part of the heroine.

MISCELLANEA

Prevention of Smoke in Steam-vessels.—An experiment has been tried at Portsmouth, on board the royal steam-tender *Elfin*, with Mr. Prideaux's furnace valves for the prevention of smoke. Not only was the smoke effectually got rid of, and with West Hartley (!) coals, but the steam was kept up in the boilers at full pressure after one furnace fire out of four was extinguished, showing that the advantages conferred by these valves in preventing smoke and reducing the temperature of the engine-room are obtained without any diminution of the steam-generating power of the furnaces. Upon Mr. Prideaux's valve doors being removed and the ordinary doors substituted, the thermometer, which had previously stood at 66 degrees, rose to 96; exemplifying what must certainly be regarded as one of the features of this invention—viz., that during its use the exterior of the fire furnace door always remains cool no matter to what extent the firing may be pushed.

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